DANCEMAGAZINE

JANUARY 1961 60 CENTS

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BEAUTY AND THE BALLERINA

Irina Borowska of the Zachary Solov Ballet Ensemble

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PRESSTIME NEWS

U.S. CITIES FOR BALLET THEATRE

American Ballet Theatre, having confounded doubters by scoring a quite remarkable success in Russia, starts its 47-city USA tour Jan. 15 in Newark, NJ, under the banner of General Artists Corp. Star line-up will be much the same as that at the Met last spring. **Maria Tallchief** will be seen in some of the cities, and **Erik Bruhn** will be with the co. for the 2nd half of the tour. Not previously seen with ABT here is **Toni Lander**, who joined the co. in Europe. **Dania Krupska's** "Points in Jazz," to Dave Brubeck music, will be premiered in Hartford Jan. 16. Also added to repertoire is **Balanchine's** "Glazounov Variations" pas de deux.

BALLET RUSSE OPENS IN L.A.

Ballet Russe de Monte Carlo's postponed tour was scheduled to get under way Dec. 27 in L.A. **Nina Novak & George Zoritch** are still on hand, but **Igor Youskevitch** has returned. Signed as new principals are **Helene Trailine & Tania Chevtchenko.** New productions are **Vadim Sulima's** "Bach Concerto," with Trailine & Zoritch and **Meredith Baylis & Eugene Collins** alternating in leads; **Maria Swoboda's** "Orpheus"; and a 3-act "Swan Lake" staged by Miss Novak & **Anatole Vilzak.**

SHOUT FOR NEW SOLOV BALLET

The **Zachary Solov Ballet Ensemble** starts its 2-mo. tour in S.F. on Jan. 29., under Hurok Mgt. Headed by **Irina Borowska** (our cover subject) & **Michael Maule**, the co. includes **Birgitta Kivinial, Dmitry Cheremeteff, Nira Paaz, Melinda Wenk, Thatcher Clark, Anna Marie Longtin, Frank Bowman & Rosalia Knowska.** The 2-piano accompanists are Robert Phillips & Charles Magnan. Costumes, designed by Malcolm McCormick, were executed by Helene Pons who did those for B'way's "Camelot." In the talking stage is a Phoenix Theatre perf. this spring before Borowska & Maule join **London's Festival Ballet.**

JEFFREY BALLET TOUR BEGINS

The **Robert Joffrey Ballet** starts off on its 8-week Columbia Artists Mgt. tour Jan. 22. **Una Kai**, formerly of NYC Ballet, has joined the co. as ballet mistress. Being added to tour repertoire are **George Balanchine's** "Allegro Brillante," **Lew Christensen's** "Con Amore," and a new work by **Thomas Andrew.** New co. members: **Robert Davis** (formerly Washington Ballet), **Eleanor d'Antuono & Lawrence Rhodes** (ex-Ballet Russe), **Rita Bradley, Diana Cartier, Richard Gibson.**

"MISS RUTH" WINS CAPEZIO AWARD

Ruth St. Denis is winner of the 1961 **Capezio Dance Award**, a $1,000 grant to be presented to her at a NYC luncheon in Jan. The fabulous octogenarian "First Lady of American Dance" currently heads a study program emphasizing the role of dance in religious worship, at Adelphi College, Garden City, NY. Capezio's award committee is: **Anatole Chujoy, Emily Coleman, Martha Hill, Walter Terry.**

INTERNATIONAL NOTES

Igor Moiseyev, who was spoken to sharply by Soviet authorities for his kind words about USA culture, has now added to his co's program a frantic, 15-min. parody of Rock 'n' Roll. Complete with a drug adddict in a gorilla mask, it's called "Return to the Ape." (How about letting us see it, when co. returns to the USA this spring?).

Queen Elizabeth has made American impresario **Sol Hurok** Honorary Commander of the British Empire, for his services to Anglo-American relations in presenting the **Royal Ballet** and other English attractions in the USA . . . Egypt's Pres. Nasser, to entertain distinguished visitors, showcases the **Reda Dance Group**, a year-old co. which is building a repertoire based on Egyptian life. Lady performers have covered midriffs, in sharp contrast to the conventional image of nightclub "Egyptian" hip swivelers.

Norman Thomson writes that he is erroneously referred to as director of the **Vienna State Opera Ballet** in **Eugene Palatsky's** article on European ballet co. in the Oct. issue. Director is **Dimitri Parlic.** Thomson teaches co. and advanced classes . . . **Coralie Hinkley**, after 3 years of modern dance study and teaching in the USA, has returned to Australia . . . The **Arts Educational Schools'** Theatre School in London has a new location (144 Picadilly) overlooking Hyde Park. Again this year the AES is supplying the youngsters for the **London Festival Ballet's** "Nutcracker" season at Festival Hall.

"BALLET BALLADS" BACK AGAIN

A fondly remembered "sleeper" hit on B'way in 1948, "Ballet Ballads," is being revived beginning Jan. 3 at the E. 74th St. Theatre. **Glen Tetley** is choreographer for "Davy Crockett," which stars **Jack Mette & Carmen de Lavallade;** "Willie the Weeper," choreographed by **John Butler** has Tetley in the lead; and **Wilma Curley** stars in "Red Riding Hood Revisited," choreographed by **Mavis Ray.** Among other dancers are: **Alice Scott, Sally Bramlette, Betty de Jong, Fred Herko, Pauline de Grott, Jon Rager.**

ALONG BROADWAY

Bob Fosse and producers of the new musical, "The Conquering Hero," have parted company after a reported disagreement on treatment of the book. Fosse, who had been acting as director-choreographer, stated he had been dismissed, adding that, through the American Arbitration Assn., he is attempting to prevent the producers from altering without his consent the 2 large dance no's in the show. Albert Marre is new director, and **Todd Bolender** will supervise the dances (to be credited on the program to Fosse). The switch affected "Ballet Ballads," one segment of which was to have been choreographed by Bolender. **Mavis Ray** took over for Bolender on "BB."

"13 Daughters," forthcoming musical set in Hawaii in the 1880's, will be choreographed by **Rod Alexander.** Assisting is **Nona Beamer,** Polynesian dance specialist from Honolulu . . . Dancers in the new Phil Silvers-Nancy Walker revue, "Do Re Mi," choreographed by **Ralph Beaumont,** are **Stuart Hodes, Chad Block** (asst. chor.), **Carol Stevens, James Moore, Frank Derbas, David Gold, Doria Avila, Curtis Hood, Regina Groves, Nancy Van Rhein, Marilynn Alwyn, Diane Ball, Ken Malone, Ray Kirchner, Dean Tallaferro, Sandra Devlin, Eddie Pheiffer.**

The eerie economics of B'way forced a Dec. 10 closing of "West Side Story" — when business was terrific. Its home, the Alvin, was booked for "Wildcat," and no other theatre was to be had. Shortly after the closing was announced, the Shubert Theatre became available with the unexpected folding of "Take Me Along." "WSS" mgt. and some of the unions could not agree on conditions for moving and reopening. The show played in NYC 92 weeks, went on tour for 10 months, then returned to B'way for 32 more weeks.

Chita Rivera will repeat her starring role in "Bye Bye Birdie" in a London production later this year . . . Dr. Henry Jordan, repair man for many dancers, last month performed knee cartilage operations on dancer-choreographer **Harding Dorn, Mary Ellen Jackson** of Ballet Theatre, and **Michael Dawson** of the B'klyn Civic Ballet. All patients are doing well.

COAST TO COAST

Vicente Escudero had "Gypsy trouble" at his Dec. 3 perf. in Dallas, toward the end of his "farewell tour." Co. members, complaining that they hadn't been paid in 3 weeks, refused to continue the show after intermission. The venerable Flamenco star commented sadly that the walk-out was the 1st he had encountered in his 60 years in show business.

The **Royal Winnipeg Ballet** achieved quite an "exclusive" for the Dec. 27-30 perfs. in Winnipeg marking the co's 21st birthday. The Canadians imported **Olga Moiseeva & Askold Makarov,** both soloists with the **Leningrad Ballet,** to dance the leads in "Swan Lake" Act II and to appear in a pas de deux.

The **Lester Horton Dance Theatre** and its accompanying school in Los Angeles have ceased operations. The vigorous and influential West Coast organization was established in 1946 by the late Lester Horton. Since his death in 1953 it was managed by **Frank Eng,** with **Don Martin** as principal choreographer, teacher and dancer. Among Horton alumni are **Carmen de Lavallade, Joyce Trisler, Alvin Ailey, James Mitchell, Bella Lewitzky.**

Hollywood-Las Vegas producer **Hal Belfer** is choreographing dances for Pat Boone's "All Hands on Deck" at 20th Century-Fox . . . On the Honolulu concert scene, the **Pearl of the Orient Troupe,** specialists in dances of the Philippines, was warmly received in an Oct. 8 pro-

gram sponsored by the Filipino Chamber of Commerce. Dance dir. of the co., **Priscilla Valentin**, recently returned to Hawaii from study in the Philippines.

The Dancemakers of Boston, cotemporary group directed by **Martha H. Baird**, perform Jan. 14 at Kresge Aud. in Cambridge, under auspices of the Technology Catholic Club of MIT, and Jan. 18 at Green Mountain Jr. College, Poultney, Vt. . . . **Elisa Stigler**, dance dir. at Chicago's **Roosevelt U.**, directed and choreographed an "1860--1960" pageant Nov. 24 at the Int'l Livestock Show in Chicago.

AROUND NEW YORK

December brought a rush of Spanish dance to Manhattan night clubs. **Roberto Iglesias & His Ballet Espanol** bowed at the Plaza's posh Persian Room, and **Ana Maria & Co.** have been headliners at the Chateau Madrid . . . Broker **Byram K. Stevens, Jr.**, is new Pres. of **Ballet Theatre Foundation**, sponsoring orgn. of American Ballet Theatre, BT School and BT Workshop . . . The **Merry-Go-Rounders** have added "Cakewalk" by **Geoffrey Holder** and "The Celestial Elephant" by **La Meri** to repertoire of their works for children.

Workshop Group of the **Dance Notation Bureau** is currently making a Labanotation score of the 1st movement of **Balanchine's** "Symphony in C" . . . Auditions being held for male and female dancers for the **Shirley Broughton Modern-Ballet Co.** Info: 112 W. 21, NYC; CH 3-4301. Miss Broughton is presently choreographing for the Bronx Civic Opera Co. . . **Pilgrim Productions**, now in its 3rd year, presented its 1st complete ballet for children, "Beauty and the Beast," Dec. 10 at Town Hall . . . Dancers and teachers will find an unusual assortment of Indian drums from the American Southwest at the new Adobe Village shop in Greenwich Village.

The 92nd St. Y scheduled a Jewish Folk Dance Workshop, dir. by **Fred Berk**, Dec. 27-29, with sessions led by **Hadassah Badoch, Ayala Gorenstein & Felix Fibich** . . . The **Country Dance Society of America** held its annual Christmas Festival Dec. 10 at Hunter College . . . A program of Korean dances, performed by **Cho Won-Kyung** of Seoul, was presented Dec. 14 at Casa Italiana by the Columbia U. Dept. of Music . . . **Guy Burton** was seen in an Evening of Spanish Dance Dec. 14 at Mannes Concert Hall.

TELEVISION FUTURES

On New Year's Day, CBS-TV's "Lamp Unto My Feet" (10-10:30 AM EST) shows **John Butler's** "Ballet of the Nativity" . . . On the eve. of Jan. 1 (10:30-11 PM EST), ABC-TV offers "Music for a New Year's Night — Class of '61," with **Edward Villella & Wisa d'Orso** in dances by **Robert Pagent.**

The "Bell Telephone Hour" on NBC-TV regularly contributes superior dance fare. Their Jan. 6 program (9-10 PM EST) features **Maria Tallchief & Erik Bruhn**, and Feb. 17 they present "The Sounds of America," taped in Disneyland (see Hollywood News). Dances by **Hermes Pan** star **Gene Nelson, Jacques d'Amboise** and the **Earl Twins.**

"The Gershwin Years" special on CBS-TV Jan. 15 (6-9:30 PM EST) will have 2 dance productions, both choreographed by **Joe Layton.** A "Porgy and Bess" ballet stars **Carmen de Lavallade** as Bess, **Claude Thompson** as Porgy, **Harold Pierson** as Sportin' Life, and **Alvin Ailey** as Crown. A jazz no. will have **Erin Martin & Grover Dale** as soloists, with **Dorothy Frank, Margery Gray, Skipper Daman, Rhoda Levine, Gloria Hamilton, Wilma Curley, Sandy Leeds, Kelly Brown, Jim Hutchinson, Buddy Schwab, Ed Balin, Jere Admire, Wakefield Poole, John Smolko.**

(FLASH! Pushing the wrong button caused a ghastly mishap with the "Porgy and Bess" ballet. A technician pushed the wrong button and erased the TV tape. At presstime, CBS was planning to jet the cast to Calif. to re-film the sequence. In order to get the services of Carmen de Lavallade they had to buy out one preview perf. — and possibly more — of "Ballet Ballads," in which she is featured.)

OFF-BROADWAY EVENTS

Making its US debut Feb. 12 at the 92nd St. Y is **Nala Najan's** new dance co., featuring **Shrimati Gina** as guest artist, with musicians and singers of N. India and the famed Lucknow singer, Anila Sinha . . . **Sophie Maslow** was choreographer of the Chanukah Festival Dec. 19 at Madison Sq. Garden. Soloists with her co. were **Ethel Winter & Mark Ryder** . . . **Midi Garth's** concert at Hunter Playhouse, scheduled for Jan. 25, has been postponed to Mar. 11 . . . The noted specialists in American Indian dancing, **Reginald & Gladys Laubin**, recently back from a world tour, appeared Dec. 4 in Judson Hall.

Walter Nicks & Nino Banome give a joint concert Jan. 15 (mat.) at the 92nd St. Y. Nicks presents an "African Suite" and a work inspired by Brazillian festivals he observed when he spent 6 months in Brazil as a Whitney Foundation Fellowship winner. Banome gives a ballet work, "The Letter," to Ravel music, and a pas de deux with **Anne Wilson.**

The **Henry St. Playhouse Dance Co.** premieres a new work by **Alwin Nikolais** Jan. 27-29, Feb. 3-5 & Feb. 10-12. **Gladys Bailin, Murray Louis & Beverly Schmidt** are featured, with **Arlene Laub, Dorothy Vislocki, Anneliese Widman, Peggy Barclay, Grace Butter, Sally Cohen, Peggy Novey & Albert Reid** . . . Perf. Jan. 21 by **Joyce Trisler & Co.** at 92nd St. Y will have 3 premieres, with music by Milloy Miller, Carlos Chavez & Respighi. Co. includes **John Wilson, James Truitte, Malcolm McCormick, Penny Frank, Sue Hawes, Deborah Jowett.**

Globe Concert Arts is presenting **Mark Ryder & Jemina Ben-Gal** in a duet program, with 2 premieres, Feb. 4 at Carnegie Recital Hall . . . The Galerie Ligoa Duncan will be the scene of a modern dance solo concert by **Vol Quitzow** Jan. 20. Three 1st perfs. will be "The Emperor in Command," "Slow to Panic and Accuse" & "Clown in Space Sadness."

ARRIVEDERCI TONI

After 8½ devoted years as Advertising Manager of Dance Magazine, **Toni Holmstock** (Mrs. Mi[lo] Dobroslavic) has bid us farewell to seek a life somewhat more tranquil than offered by the world of dance.

PERSONALS

NYC Ballet's **Allegra Kent** (Mrs. Bert Stern) became the mother of Trista, born Dec. 3 in H'wood . . . **Melinda Plank**, of Zachary Solov Ballet Ensemble, has announced her engagement to Jeffrey Allan McKenzie, student at Harvard Graduate School of Business Administration.

Dancer-choreographer **Felisa Condo & Nick** [illegible] **noff**, ex-dancer now producing Perry Como Show, expecting their 1st child momentarily.

Artist rep. **John Greenhut** died of a heart attack Dec. 15 in NYC at the age of 47. Among his many dance clients were Peter Gennaro, Wisa d'Orso, Carol Haney, Carol Lawrence, etc. . . . **Eugenia Edwardowa**, who taught ballet for many years in Berlin, died Dec. 10 in NYC. She was the wife of UN official Joseph Lewitan . . . **Max von Hartmann**, father and road mgr. of Marina Svetlova, died Dec. 13 in NYC. During World War I he was a colonel in the Russian Air Force.

Former Ballet Russe soloists **Gertrude Tyven & Eugene Slavin** are expecting their first child in March. Currently in the US Army, Slavin, born in Argentina, became a USA citizen Dec. 5 . . . **Carol Kelly**, dir. of the Scarsdale, NY, Dance Studio, announced she would be married Dec. 26 to Dr. John J. Hopkins.

TWO FROM BALLET ARTS

Ballet Arts is presenting a mat. and eve. perf. Jan. 8 at the HS of Art and Design (2nd Ave. at 57th), NYC, with new ballets by **Bhaskar, Vladimir Dokoudovsky, Yeichi Nimura & Luis Olivares.** To be encored are "Tropic Etude" and the "Pas de Deux" with **Veronika Mlakar & Dean Crane.** Ticket sale benefits scholarship fund of the Carnegie Hall school.

SCHOOLS AROUND...NEW YORK

A new "space stage" in Reisinger Aud. at **Sarah Lawrence College**, Bronxville, NY, made its debut Dec. 13 when **Elizabeth Harris** presented her choreographic version of "Carmina Burana." Hexagonal in shape, it extends into audience and has 3 ramps which can be raised, tilted or lowered. It was designed by Berrie Greenbie, in collaboration with Miss Harris and architect Seth Hiller. Project, under a Ford Foundation grant, is an experiment toward designing a theatre for dance.

Round-up from the **June Taylor School:** Young theatre celebs in **Timmy Everett's** jazz classes: **Ina Balin, Hilda Brawner, Robert Walker, Jr., Peter & Jane Fonda** . . . Ballet-jazz pupils **Diana Baffa, Connie Burnett, Kalanie Cockett & Candy Recla** signed for B'way's "13 Daughters" . . . **Jan Tanzy** (Baby June in "Gypsy") continuing her studies chez Taylor . . . **Virginia Vestoff**, stand-by for **Elizabeth Seal** in "Irma La Douce," in **Don Farnworth's** ballet class. Farnworth is trip-

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ing as teacher, performer in "Bye Bye Birdie" and appearing in his own dance comedy act . . . Richard Thomas' ballet student, Kip Watson signed as soloist with Orlando Civic Ballet during Holiday season . . . Taking a refresher ballet course with Thomas is Ray Harrison, former Taylor modern dance teacher, prior to his returning to Yugoslavia to stage a dance concert.

Edward Caton has joined the faculty of Robert Joffrey's American Ballet Center. Guest class was taught Dec. 11 by Leon Anlen, '57 Bolshoi graduate, newly arrived in the USA . . . Beginning in Feb., the 92nd St. Y offers a course in Improvisation and Composition for the Dance Teacher by Lucas Hoving, and a class in Lester Horton Technique by James Truitte . . . Katya Delakova and her teen-age unit gave a lecture-demonstration Nov. 28 for students and faculty of Marymount College, Tarrytown, NY. Event was arranged by Dance Dept. head Margot C. Lehman . . . Miss M. Watanabe begins a course in classic Japanese "Odori" dance Jan. 4 at the Nippon Club, 7 E. 96th . . . Mildred E. Homberg of the Lilian Espanek School of the Art of Movement is guest artist at the Westchester Music-Drama Theatre's Dec. 31 perf. in Carnegie Recital Hall.

SCHOOLS AROUND THE COUNTRY

Wayne State U. in Detroit (dance staff: Ruth L. Murray, Julia Sanford, Harriet Berg, Patricia Welling, Nancy Butler) has announced an impressive series of events. Dance Workshop's Xmas program was Dec. 14. WSU Dance Alumni Assn. sponsors a children's program Jan. 14, featuring Patricia Welling's "Dragon School." 8 sessions of lectures and demonstrations, titled "Conversations in Dance," begin Jan. 30, and include appearances by George Balswanger, Gertrude Jory & Detroit City Ballet, Harriet Berg & WSU Dance Workshop, Joseph Gifford & Co., Robert Joffrey Ballet, Bessie Schoenberg, Walter Terry. The Gifford co. performs Feb. 25, followed by a Gifford master class Feb. 26. School's Spring Concert is Apr. 29.

Dance Dept. of Hartford, Conn., Conservatory of Music is being expanded. New to faculty are Margarita Froman, formerly of Bolshoi-Diaghilev-Pavlova co's, and modern dance star Charles Weidman. Joseph Albano is chairman of dept., which also includes Rita Parr & Dorothy Silverherz . . . Perry-Mansfield School of Theatre & Dance, Steamboat Spring, Colo., announces that this summer's term is June 29-Aug. 20 . . . Evelyn LeMone was hostess Dec. 10 at formal opening of the spacious new LeMone Ballet Center in Pasadena.

Indian dancer Ishvani Hamilton gives a 3-part master class in Hindu dance at the U. of Calif., Berkeley, Feb. 9, 16 & 18 . . . Katherine Litz teaches a 6-week modern technique and composition course at the Dance Circle of Boston Jan. 5-Feb. 9 . . . Martha Myers and the Smith College Demonstration Dancers (Northampton, Mass.) were seen on Springfield station WWLP Dec. 17 in the 1st of 2 TV shows on dance. 2nd will be Apr. 1. Dorothy Silverherz & Joseph Albano of Hartford Conservatory of Music were guest artists. Mrs. Myers' group has been invited by Brazilian Ministry of Education to make a 3-week tour of Brazil in July.

Charles Weidman gives Tues. night technique-composition classes at Southern Conn. State College, New Haven. Billie Barrow, dir. of dance at the college, reports that 150 participants in Erick Hawkins' recent master class included 60 men . . . San Mateo teacher Olga Ziceva recently presented a ballet program at the Calif. Club in SF for Pacific Musical Society. Dr. Edward Teller, noted scientist, spoke on relation of mathematics to music and ballet.

Stanley Kahn & Pat Mason, of Mason-Kahn Dance Studios in SF, were awarded the City of Hope's Associate Award for their work in behalf of the treatment-research-education center in Duarte, Calif. They have staged a series of "Review of Reviews" perfs. to benefit the center. Joyce Martarama & Andy Beu, young Mason-Kahn students, accepted award for school from SF Superior Judge Alvin E. Weinberger, area chairman for City of Hope . . . Performing Arts Group of the Jack Stanly School in Coral Gables, Fla., made its debut Dec. 10 at the Miami Coconut Grove, appearing for the Fla. Jewish War Veterans. Stanly is preparing 8 educational TV dance programs for Miami's Channel 2.

PUBLICATION NEWS

Issue No. 8 of the quarterly, Dance Perspectives, is devoted to "Impressions of Kabuki," commentary by A. Hyatt Mayor, Curator of Prints at NYC's Metropolitan Museum. The handsome edition is designed by Karl Leabo and has photos by Martha Swope. Issue No. 9, just out, is on "Frederick Ashton and His Ballets," by Clive Barnes.

Forthcoming in June from Little, Brown & Co. is "Michel Fokine: Memoirs of a Ballet Master." The late Russian choreographer's papers have been collected and translated by his son, Vitale Fokine, and edited by Anatole Chujoy. Price will be $7.50.

Music Publishers Holding Corp. announces that Rudolf Laban's "The Mastery of Movement on Stage," out of print for more than a year, is again available. It has been revised by Lisa Ullman, long-time asst. to Laban. Price is $7.50.

ASSOCIATION NEWS

South Texas Assn. of Dance Teacherrs (Dance Masters of America) holds its annual convention Feb. 3-5 at the Rice Hotel in Houston. The Royal Ballet's John Hart was instructor for the chapter's Dec. 4 session. Hostesses for Xmas party which followed were Houston teachers Delores Theofilu, Emmamae Horn, Mary Margaret Niland, Dorothy E. Taylor, Ann Keene, Lillian LuPau, Jerrel Berry, La Delle Stevens, Deirdre Whitney, Mary Jo Cammill, Dorothy W. Graves, Betty R. Broussard. Judith Sproule of Beaumont is Pres.

1961 officers of Western NY State Council of DMA: Lucille Stewart, Pres.; Cora Tapson, 1st VP; Jane Tague Bretsgi, 2nd VP; Patricia E. Wheten, Sec'y.; Mary Ferguson, Treas., Directors — Roberta Lester, Marie Flynn Battistoni, J. Howard Ferguson, Eileen P. Schroeder, Lorraine F. Abert, Bob Kuchman, Camille Mosbey, Alfreda Mocny, Ernest Eddy. Group has a ballroom session Jan. 15 at Towne House, Rochester.

Jack Stanly's association bookings include NYC Chapter of DMA, Dec. 28 & 29, and Oklahoma DMA in Tulsa Mar. 12. Ronnie Daniels is assisting . . . Jack Beaber, Darrell Henline & Harold Halliday have been booked for the Feb. 5 meeting of Chicago Nat'l Assn. of Dance Masters at the Sheraton Towers.

Beth Berg, Rosemary Borden, Eleanor Hempell, Mary Benoit were faculty for Nov. 27 meeting of Associated Dance Teachers of So. Calif. (DMA) at Hollywood-Roosevelt . . . At general membership meeting of Dance Teachers Guild Dec. 4 at Peters-Wright Studio in NYC, George Chaffee spoke prior to showing of kinescope of "The History of Ballet," produced for Omnibus by Agnes de Mille . . . Jan. meeting of W. Coast members of the Nat'l Academy of Ballet will be at Jan Carpenter School, Berkeley, Calif. Mrs. Carpenter will report on observations at Bolshoi and Kirov schools during her recent visit to USSR. Nov. meeting was in San Mateo studio of Olga Ziceva.

REGIONAL BALLET—USA

Regional ballet directors and board members from 26 states attended Ballet Society's Thanksgiving week-end meeting in NYC. Brief report-age of the meeting appears on pp. 14-15. This preambles two major articles scheduled for future issues: one on the Ford Foundation Grants to regional dancers and the other on special implications of the BS meeting for region co's and for American dance in general.

Decisions made at the Dec. 3 Executive Committee meeting of the Southeastern Regional Ballet Festival Orgn. included planning of a workshop called "dance forum" to take place at the April 7-9 Festival in Louisville, Ky. and further expediting of the mechanics of Dorothy Alexander's plan to evaluate and grade regional co's. Upon resignation of Mrs. Guy Bates, Tyra Troy of Atlanta was named acting treasurer until the annual spring meeting.

The Winston-Salem, N.C. Arts Council plans its first Dance Festival Week, Jan. 9-14. Activities include Jan. 14 program with groups invited from Bristol, Va.; Asheville, N.C.; Greenville, S.C.; and Winston-Salem. Doris Hering, Regional Ballet-U.S.A. ed., speaks at a luncheon and at the final perf. Among the week's exhibits is a set of photos selected from Dance Mag's Brief Biographies.

New Year's Eve Benefit Ball for Minneapolis Ballet Borealis has "Scheherazade" as its theme. This celebrates addition of the ballet to the co's

NYC JANUARY CALENDAR

through Jan. 15, New York City Ballet; City Center
through Jan. 2, Red Thunder Cloud & His Indian Dancers (children's program); Greenwich Mews Th.; 1:30, 3:00 (Sunday, 1:00)
Jan. 4, Anne Wilson ("The Ballet Story"); Donnell Library Center; 8:00
Jan. 7-8, Jose Greco & Co.; Brooklyn Academy; 8:30, 3:00
Jan. 8, Yeichi Nimura & Co.; Aud. of Sch. of Art & Design; 2:30, 8:30
Jan. 11, "Dancing for Health" (Milton Feher, speaker); N. Y. Natural Hygiene Soc., Woodstock Hotel; 8:00
Jan. 14, Paul Taylor & Co.; Hunter Playhouse; 8:40
Jan. 15, Nino Banome, Walter Nicks & Cos.; 92nd St. Y; 2:00
Jan. 16, Pepita Sarazena, Jose Luis Rodriguez & Co.; P. S. 102, Manhattan; 8:30
Jan. 20, Sophia Delza (Chinese th. & action dances); Town Hall; 5:00
Jan. 20, Vol Quitzow; Galerie Ligoa Duncan; 8:30
Jan. 21, Joyce Trisler & Co.; 92nd St. Y; 8:30
Jan. 22, N.Y. Ballet Club (Allan Miles, Dance Notation Bureau, speaker); Acad. Ballet Perfection; 3:15.
Jan. 27-29, Feb. 3-5, 10-12, Henry St. Playhouse Dance Co.; Henry St. Playhouse; 8:40

ON TOUR JAN. 10-FEB. 10

American Ballet Theatre: Jan. 15 (mat & eve), Newark, N.J.; 16, Hartford, Conn.; 18-20, 21 (mat & eve), Boston; 22, Providence; 23, Albany; 25, Pittsbugh; 26, Columbus; 27, Youngstown; 28, 29, (mat), Cleveland; 30-31, Detroit; Feb. 1, Lafayette, Ind.; 2-5 (4 & 5, mat & eve), Chicago; 6-7, Madison; 8-9, Milwaukee.

Ballet Russe de Monte Carlo: Jan. 10, Sacramento; 11, Fresno; 12, San Jose; 13, 14 (mat & eve), 15 (mat) San Francisco; 16, Medford, Ore.; 17-18, Portland; 19-20, 22, Seattle; 21, Vancouver; 23, Pendleton, Ore.; 24, Boise; 25, Ogden, Utah; 27-28, Denver; 29, Colorado Springs; 30, Pueblo; 31, Dodge City; Feb. 1, Plainview, Texas; 3, 4 (mat & eve), 5 (mat), Houston; 7, Panama City, Fla.; 8, Ocala, Fla.; 9-11, Miami.

Chicago Opera Ballet: Jan. 9, Rockford, Ill.; 10, Bloomington, Ind.; 12, Louisville; 13, St. Louis; 14, St. Joseph, Mo.; 15, Kansas City; 16, Topeka; 17, Tulsa; 18, Joplin; 19, Sherman, Tex.; 20, Kilgore, Tex.; 21, Pasadena, Tex.; 23, McAllen, Tex.; 24, Brownsville, Tex.; 25, Harlingen, Tex.; 26, Kingsville, Tex.; 28, San Antonio; 30, Midland; 31, Odessa, Tex.; Feb. 1, Carlsbad, N. M.; 2, El Paso; 3-4, Tucson; 6, Las Vegas; 7-8, Palm Springs; 9, Fontana, Calif.; 10, Fullerton, Calif.; Jan. 27, San Marcos, Tex.

New York City Ballet: Jan. 21, 22 (mat & eve), Baltimore; 24-25, 26 (mat & eve), Washington.

The Royal Ballet: Jan 10-14 (12, 14, mat & eve), Toronto; 16-18, Montreal; 19-20, Burlington, Vt.; 21, 22 (mat & eve), Boston; 24-26, Philadelphia; 27-28, Baltimore.

National Ballet of Canada: Jan. 12, Grand Forks, N. D.; 14, Rapid City, S. D.; 16, Vermillion, S. D.; 17, Worthington, Minn.; 18, Austin, Minn.; 19, Des Moines; 20, Milwaukee; 23-28, Windsor, Ont.; Jan. 30-Mar. 4, Toronto.

Robert Joffrey Ballet: Jan. 22, Hempstead, L. I., N. Y.; 23, Huntington, L. I.; 24, Hanover, N. H.; 25, Pittsfield, Mass.; 27, Seafort, Del.; 28, Dover, Del.; 30, Norfolk, Va.; 31, Rocky Mount, N. C.; Feb. 1, Raleigh; 2, Columbia, S. C.; 3, Savannah; 4, Columbus, Ga.; 6, Brunswick, Ga.; 7, Orlando; 8, Lakeland, Fla.; 9, Winter Haven, Fla.; 10, West Palm Beach.

Zachary Solov Ballet Ensemble: Jan. 29 (mat), San Francisco; 30, Pacific Grove, Calif.; 31, Modesto, Calif.; Feb. 2, Ontario, Calif.; 3, Santa Ana, Calif.; 4, Los Angeles; 6, Chino Lake, Calif.; 8, La Mesa, Calif.; 9, La Jolla, Calif.; 10, Anaheim, Calif.

Jose Greco & Co.: Jan. 9, Hartford, Conn.; 10, Springfield, Mass.; 11, Princeton; 12, Greensburg, Pa.; 13-14, Washington; 15 (mat), Baltimore; 18, Eau Gallie, Fla.; 19, Tampa; 20, Orlando; 21-22, Miami Beach; 24, Columbus, Ga.; 25, Atlanta; 26, Nashville; 27, Memphis; 29 (mat), Shreveport; 30, Lufkin, Tex.; 31, Lafayette, La.; Feb. 1, Port Arthur, Tex.; 2, Dallas; 3, Vernon, Tex.; 4, Wichita Falls; 5, San Antonio; 6, Laredo; 7, Corpus Christi; 9, Denton, Tex.; 10-11, Houston.

Jose Limon & Co.: Jan. 31, Plymouth, N. H.; Feb. 1, New London, N. H.; 2, Trenton; 4, Washington; 6, Baltimore; 7, Westchester, Pa.; 9, Chapel Hill, N. C.; 10, Boone, N. C.

Myra Kinch & Co.: Jan. 15, Liberty, N. Y.; 16, New Britain, Conn.; 17, Pottsville, Pa.; 18, Easton, Pa.; 19, Dundalk, Md.; 21, Beckley, W. Va.; 23, Salem, O.; 24, Xenia, O.; 25, Hammond, Ind.; 27, Maywood, Ill.; 28, Granite City, Ill.; 31, Bartlesville, Okla.; Feb. 3, Dallas; 4, McAlester, Okla.; 6, Shreveport, 8, Garden City, Ka.

Marcel Marceau: Jan. 11, Sacramento; 13, Salt Lake City; 16-28 (mats Weds. & Sat.), Los Angeles; Feb. 5, Palm Beach.

Pilar Gomez & Co.: Jan. 10, Danville, Ill.; 11, De Kalb, Ill.; 12, Birminghan, Mich.; 14, La Crosse, Wis.; 15, Forest City, Iowa; 16, Richfield, Minn.; 17, Rice Lake, Wis.; 19, Grand Island, Neb.; 21, Cheyenne; 22, Rock Springs, Wyo.; 23, Casper; 25 (mat & eve), Salt Lake City; 26, Idaho Falls; 28, Burley, Id.; 30, Ontario, Ore.; 31, Sunnyside, Wash.; Feb. 1, Shelton, Wash. 2, N. Vancouver, B. C.; 3, Port Angeles, Wash.; 4, Gresham, Ore.; 7, Crescent City, Calif.; 8, Garberville, Calif.; 9, San Leandro, Calif.; 10, Paradise, Calif.

Allegro American Ballet Co.: Jan. 11, Big Rapids, Mich.; 12-13, Grand Rapids; 14, Olivette; 15, Midland, Mich.; 17, Traverse City, Mich.; 18, Ludington, Mich.; 19, South Haven, Mich.; 21, Sturgis, Mich.; 29, Rodgers Park, Ill.; Charleston, Ill.; Feb. 4, Oshkosh, Wis.; ers Park, Ill.; 31, Charleston, Ill.; Feb. 4, Oshkosh, Wis.; 5, Milwaukee.

Paul Draper: Jan. 24, North Adams, Mass.; 26, Lewistown, Pa.; 30, Decatur, Ala.; Feb. 3, Clinton, S. C.; 7 (11 a.m.), Marshall College, Huntington, W. Va.

Marina Svetlova & Co.: Jan. 10, Harrisburg, Pa.; 11, Saverna Park, Md.; 12, Edmonson, Md.; 13, Catonsville, Md.; 16, Tifton, Ga.; 18, New Iberia, La.; 19, Meridian, Miss.; 23, Texarkana, Tex.; 24, Baytown, Tex.; 27, Springfield, Mo.; 28, Sikeston, Mo.; 31, Janesville, Wis.; Feb. 3, Rochester, Mich.

Rod Strong Dance Quartette: Jan. 11, Harrisonburg, Va.; 18, Holland, Mich.; 20, Ironwood, Mich.; 21, Antico, Wis.; 23, Wabash, Ind.; 24, Mansfield, O.; 25, Columbia City, Ind.; 26, Sterling, Ill.; 28, Muscatine, Iowa; 29, Leavenworth, Ka.; 2, Salt Lake City; 4, Coeur d'Alene, Id.; 6, Seattle.

Maria Becket: Jan. 21, Akron; 23, Carbondale, Ill.

Fred Berk Dance Co.: Jan. 14, Merrick, L. I.; N. Y.; 21, Cedarhurst, L. I.; 28, Valley Stream, N. Y.; 31, Delmar, N.Y.

Emily Frankel Dance Drama Co.: Feb. 6-7, Ruston, La.

Frances Alenikoff Aviv Th. of Dance & Song: Jan. 24, Elizabeth, N. J.

Ishvani: Jan. 11-12, Wellesley College, Mass.

CHILDREN'S PROGRAMS:

"The Littlest Circus": Jan. 14, Poughkeepsie, N.Y.; 28, Hastings-on-Hudson, N. Y.

Merry-Go-Rounders: Jan. 21, Levittown, L. I.; N. Y.; 28, Oceanside, L. I.; Feb. 4, Great Neck, N. Y.

The Paper Bag Players: Jan. 14, Long Beach, L. I., N. Y.; 21, Westbury, L. I.; 22, Scarsdale, N. Y.; 28, Freeport, L. I.

repertoire. Ball sponsors are Mr. and Mrs. Gerald Wilhelmy.

The **Southern Ballet** of Atlanta opens its 15th Anniversary season with three programs Jan. 7-8. Included are 3 premieres ("Pas de Sept," "Princess and the Swineherd," and "Jazz Dynamics") by co. dir. **Pittman Corry** . . . The **Miami Ballet** journeys to Ft. Myers, Fla. Jan. 28 to dance under sponsorship of the Little Theatre. 1st public performance of **Wakefield Poole's** "Twist of Fate" heads the program, which also includes "Prince Igor" and 3 works by co. dir. **Thomas Armour.**

Little Rhode Island now has its 3rd regional co., the **Rhode Island Civic Ballet,** with **Lidia Pettine** as artistic dir. and **Mrs. George Dubois** as Board Chairman. Speaker for the opening meeting was **E. Virginia Williams** of **New England Civic Ballet.**

"Photography Sampler 1961," exhibit at Hudson Park Branch of the NY Public Library, Jan. 5-21, includes 10 pictures made by **David E. Doty** during rehearsals of the **Chicago Regional Ballet Ensemble.**

NYC Ballet's George Balanchine was muchfeted honor guest at the **Severo Ballet's** sold-out "Nutcracker" perfs. Dec. 10. Severo Co. performs again with Detroit Symph. Jan. 22 on the Family Concert Series. The program ("Aurora's Wedding" and two works by co. dir. **Sandra Severo**) benefits scholarship fund.

Season of the "Nutcracker" continues: **New England Civic Ballet's** Dec. 30 "Nutcracker" is scheduled to include, as guests, **Melissa Hayden, Jacques d'Amboise, Eleanor D'Antuono, Sara Leland, Fern McLarnon, Paul Sutherland, & Earle Sieveling** . . . The **Irene Fokine Ballet** of Patterson, N.J., performs its "Nutcracker" Dec. 29 in Ridgewood, N.J. On Dec. 10 the co. premiered 4-act "Swan Lake" in Patterson. . . . The **Phoenix, Ariz., Youth Ballet** gave its "Nutcracker" Dec. 10. A "Peter and the Wolf" is scheduled for Jan. in Scottsdale, Ariz. . . . Dec. 28 & 29 are the dates for the **Philadelphia Civic Ballet's** "Nutcracker" at the Ogontz Playhouse. "Pinocchio" was scheduled for Dec. 26 & 27. New to the co. is **Basil Chilcott** of the Mannheim Opera House.

Cleveland Ballet Center Co. recently donated $1,000 benefit perf. proceeds to Cleveland Playhouse. On Dec. 20 the co. participated in a special Christmas program on WEWS-TV.

Westchester Ballet joins Westchester Youth Symph. under Norman Leyden for Dec. 28 Gala premiering "Holiday" choreo. by co. dir. **Iris Merrick.** . . . **Detroit City Ballet** gave its second annual "Cinderella" Dec. 28-29 . . . **Brooklyn Civic Ballet's** Dec. 31 family matinee includes premiere of "Suite Pastorale" by co. dir. **Banks.** After a season with **American Ballet T**tre, dancer **Ali Pourfarokh** rejoins the co. a "Don Quixote" pas de deux with **Binnie We**

Martin Buckner, formerly of **Birmingham C**Ballet, has joined **Nashville Ballet Society; C**Bush, also formerly of BCB, has joined **A**ican Ballet Theatre. Her husband, **Richard**lund, remains with hit show "Camelot."

CHICAGO NEWS

Gene Castle, Helen Funai, Robert Ito & Ge Li are principal dancers in "Flower Drum So at the Shubert. Castle was a show-stopper the opening . . . **Les Ballets Africains,** after usual quibble about censorship (there was no good for several columns of needed publicity, ceived critical recognition for the more im tant facets of the show — color, pace, auth ticity and showmanship. The bra problem is r ly silly.

Nora Kovach & Istvan Rabovsky, in nea Des Plaines, exhibited their astounding t niques and warm personalities in a program pas deux. Of particular interest was the pas deux from "Coppelia," reconstructed for th from the Soviet version by **Valentina Pereye**vec. Assisting artists **Tania Karina & Alex Zyl** showed unexpected excellence.

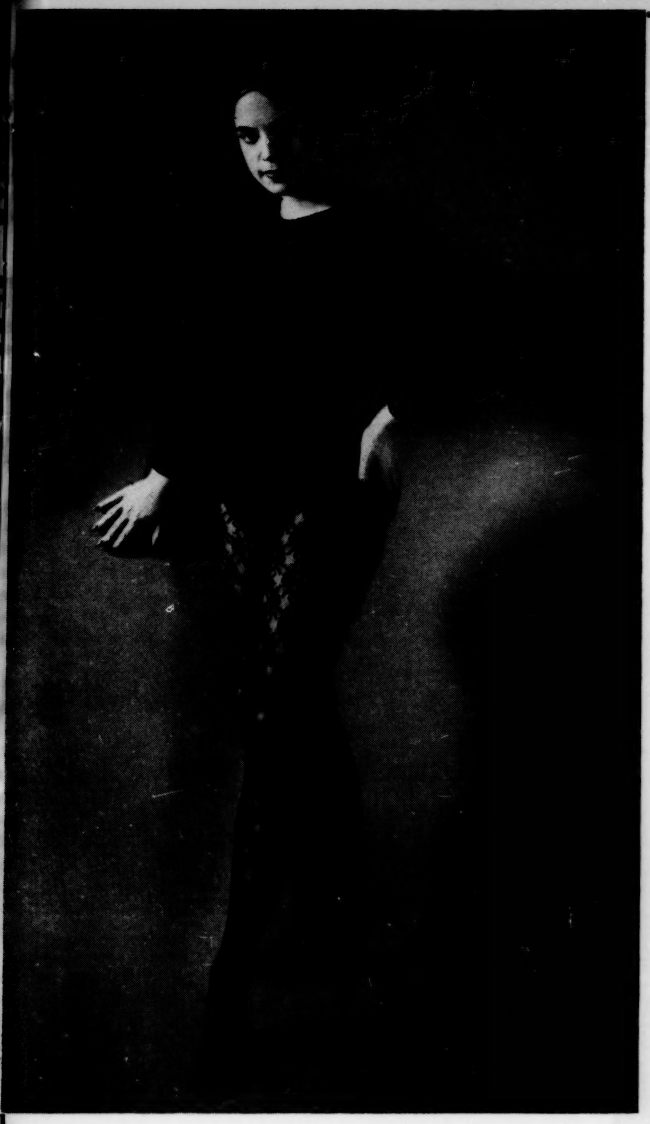
Richard Ellis's Illinois Ballet presented a f evening "Snow White" choreographed by **Orejudes** at the St. Alphonsus Theatre Dec. In spite of faults, it was quite an achievem The 2nd act, which leaned on the Disney de of Snow White's tender-comic motherly relati ship with her benefactors (grown from dwarfs woodcutters), stood up best. The 3rd act wo have benefited by the introduction of villag courtiers, etc., in a divertissement. As it w it consisted of entrances and exits by the sa fairies and woodcutters for more dances, l after the plot was resolved.

Patricia Klekovic turned in a glorious perf. the ballet-oratorio, "A Light for Darkness," ch ographed by **Lorette Rozak** and presented w orchestra, chorus and ballet for 4 perfs. Lisle, Ill., Nov. 30-Dec. 3. Excerpts were repea Dec. 11 at Concordia Teachers' College, wh Miss Rozak's ballet to Rachmaninoff's 2nd Pia Concerto was danced by her group.

The **Stone-Camryn Ballet** gave a program D 11 in the St. Alphonsus Theatre. **Walter Ca**ryn's remarkable autobiographic ballet, "In t Landscape," was the most notable feature, w Camryn, **John Neumeier, Jane Bockman & Jam Morski** among the many principals. Guest art Bockman also danced the pas de deux fr **Charles Bockman's** "Nocturne" with **Charl Schick.** A lovely new classical suite by **Bent Stone** was danced by the promising **Karen Kry & Toni Kutyna.**

Loyd Tygett, back from several years wi **Renzo Raiss' American Festival Ballet** in Europ will tour with **Ruth Page's Chicago Opera Ballet** . . . **Barbara Steele,** former principal with th Chicago co., danced in Toyko as guest ballerin with the **Komaki Ballet.** She was partnered by **Roy Tobias** in "Swan Lake" and other ballets . . . **Edith Allard,** formerly with Miss Page, is ball

(Cont'd on page 71)



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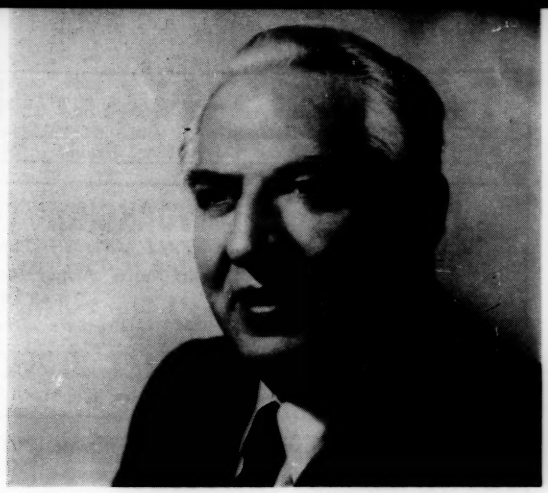
AN EDITORIAL

1961 A CRUSADING YEAR



Dance has existed as a form of human expression since the very beginning of mankind. Today, with barriers of travel down, dance reveals to us the uniqueness of each culture, and it also serves to bring us all together. We can even hope that through the dance many people will learn that differences of color, religion and nationality are not to be distrusted, but, on the contrary, should be respected and admired. Dance can help us in ultimate international understanding.

In our country, this art continues to grow greatly in prestige. Despite the fact that its repertoire is the most aristocratic in contemporary ballet, the New York City Ballet now attracts an audience which a few years ago would not have ventured farther than to a Broadway musical. And it can sustain a season, like its most recent one of nine weeks, in one theatre.

On a national level, the touring companies, like American Ballet Theatre, Ballet Russe de Monte Carlo, Ruth Page's Chicago Opera Ballet, the Robert Joffrey companies, and the distinguished foreign visitors, do much to sustain interest in dance.

The colleges, too, are a big help—by encouraging the teaching of dance, sometimes as physical education, but more and more frequently under the banner of fine arts —by inviting performers like Merce Cunningham, Murray Louis, Daniel Nagrin and Erick Hawkins to give concerts —by setting up funds for dance artists-in-residence, similar to those already in existence for painters, sculptors, composers and instrumentalists.

And the regional ballet companies are doing an impressive pioneering job — by trying to elevate teaching standards — by giving young people the opportunity to perform without having to leave home — by organizing guilds of lay members — by encouraging community interest, not only in their own projects, but in the professional companies passing through.

Arts councils are widening their scope to include dance on a more equitable basis with little theatre, opera, chorus, and symphony, thus giving it a more stable place in the cultural structure of the community. Libraries report increased interest in dance books and periodicals. And new dance films are constantly in demand.

Some of these activities have motivated special editorial projects in the Dance Magazines-to-come. For example: the Directory of College Dance in the February issue; the Selected Book List in the March issue; supplements to the Record Directory and Guide to Dance Films; and at the end of the year, another Special Booking Issue, designed to help agents on the local level to become familiar with the range and variety of dance attractions available to them.

These special features, but more important, the entire attitude and content of Dance Magazine, are created not only for people like yourself who have a special interest in dance, but for the members of every community who SHOULD be interested in dance—who SHOULD support good dance —who SHOULD need and enjoy dance as much as they do the other arts. For, although dance is on the upswing in national prestige, much remains to be done.

And so we'd like to dedicate ourselves—and ask you to join us — to making 1961 *a fighting year, a crusading year. See how many people you personally can interest in dance. Acquaint them with the rich lore of the past, with the glamour of today's productions, with the challenge of today's choreography, and with the great human beings who populate the dance world. Use your copies of Dance Magazine, past and future, to help you.*

The printed word is strong. And in Dance Magazine it is especially strong, for it is infused with love for a noble and enduring art form.

The staff of Dance Magazine joins me in wishing you, and the entire dance world, joy and fulfillment in 1961.

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RECORDS FOR DANCE

BY ROSALYN KROKOVER

When Balanchine recently choreographed the Brahms *Liebeslieder Waltzes* for the New York City Ballet Company, he selected two books of music—Brahms wrote two sets of liebeslieder waltzes — that are among the most charming in the literature. Johannes Brahms may have been something of a curmudgeon, and he is synonomous with the most absolute of absolute music. But he also loved dance music, and his *Hungarian Dances,* originally written for piano duet, testify to this side of his character. He had a great admiration for Johann Strauss, the Waltz King. There is a well-known anecdote about his writing into an album the opening phrases of the *Blue Danube Waltz* and adding below them, "Not, alas, by Johannes Brahms."

The *Liebeslieder Waltzes* have never been as popular as the *Hungarian Dances,* but there is a reason for that—the scoring. They were composed for vocal quartet (or chorus *ad lib.*) and piano duet; and Brahms never provided an alternate scoring. The day of the vocal quartet has long vanished, and in concert the *Liebeslieder Waltzes* are seldom heard in their original form. Occasionally they do turn up sung by a chorus. Two pianists and a chorus are easier to come by than two pianists and four good solo singers.

Brahms composed the first book of *Liebeslieder Waltzes* in 1869, and they were published as Op. 52. They were a big success, and Brahms followed them up with another set, Op. 65, five years later. These were named the *Neue Liebeslieder.*

"Liebeslieder" means "love songs." They are all in three-quarter time, and are an evocation of the Vienna that the Strauss waltzes memorialize. It is interesting to note that Balanchine refused to use the optional chorus, and scored the ballet as originally composed—vocal quartet (soprano, alto, tenor and baritone) with four hands at one piano. Most scholars are agreed that the delicate music loses its effect when sung by large forces. In any case, the chorus *ad lib.* was not Brahms' idea but his publishers'. They were looking for a larger sale.

The music in both books is lovely — tuneful, sentimental, swinging and evoca-

tive. Perhaps the first book is more natural-sounding, whereas the second has tidier workmanship. Song succeeds song. All are short, and there is a kaleidoscopic variety of tune and mood.

Quite a few recordings of both books are available. By far the best is the performance by a brilliant quartet consisting of Elsie Morison, Marjorie Thomas, Richard Lewis and Donald Bell, with Vronsky and Babin at the keyboard (Capitol G 7189, mono; SG 7189, stereo). It is the only stereo version. These fine British singers have exquisite enunciation, splendid voices, and a wonderfully relaxed view of the music. There are several recordings in which a chorus is used, but there is no point mentioning them in the same breath. The *Liebeslieder Waltzes* are vocal chamber music, refined and charming, and all of the choruses, no matter how well trained, only make the music sound thick.

---

on the cover

Ballerina Irina Borowska, partnered by Michael Maule, will head the newly-formed Zachary Solov Ballet Ensemble of 10 dancers. The co. begins a 2-month, 30-city S. Hurok tour on Jan. 29 (see Presstime News for more).

In April Borowska and Maule join London's Festival Ballet, to be seen with it, throughout Europe and England, until next September, when they rejoin the Solov group.

Lovely Borowska, who for the past 6 years has toured with Ballet Russe de Monte Carlo, talks about fashion, touring and dancers on pages 42-44.

PHOTO BY JACK MITCHELL

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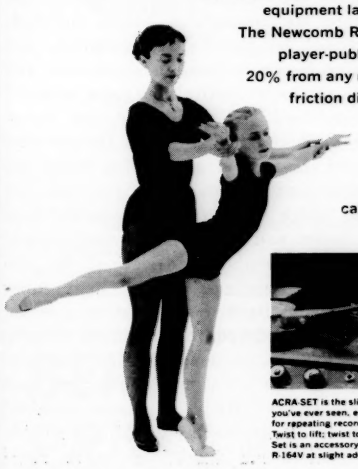

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PHOTOS BY MARTHA SWOPE

The opening meeting, on the morning of Friday, Nov. 25, consisted of speeches related to patronage of the arts. Panel members were, l. to r.: Reginald Allen of the Lincoln Center for the Performing Arts; Dr. Charles Fahs of the Rockefeller Foundation; (standing) Mrs. H. Alwyn Innes-Brown of ANTA; Chmn. of the meeting Joseph B. Martinson, Pres. of Ballet Society; George Balanchine; and W. McNeil Lowry of the Ford Foundation.

BALLET SOCIETY HOLDS AN IMPORTANT MEETING

"Ballet Society was founded in 1946 by George Balanchine and Lincoln Kirstein as a tax-exempt educational and membership corporation primarily devoted to the advancement of ballet in the United States. For the past thirteen years, Ballet Society has been the parent and supporting arm of the New York City Ballet, receiving funds for new productions and scholarships to the School of American Ballet."

This was the underlying concept of Ballet Society before its historic NYC conference on November 25-26, 1960. And before Mr. Balanchine, thanks to funds provided by the Ford Foundation, last spring began to view dance classes and regional ballet festivals in many cities.

Impressed and exhilarated, the famed NYCB Choreographer-Artistic Director conceived the idea of augmenting Ballet Society's purposes to include practical services which would raise the national level of ballet and bring performing groups, wherever possible, and desired, to professional standing. Among many other stated aims, Ballet Society has, as a result, generously offered "to encourage foundation grants . . . lend costumes, scenery, music scores . . . provide teachers and guest artists." By its minimum membership fee, Ballet Society would also be able to "collect and disseminate to its members, through periodic newsletters and conferences, information regarding pending legislation, civic projects, types of local support to be solicited, new works, and matters of general concern to the world of dance."

Toward the attainment of such far-reaching aims, Ballet Society called its exploratory conference. Several hundred participants, including teachers, dancers, business people, regional ballet directors and others interested in the project, were present at three panels and a discussion meeting. All those attending were invited to the Friday evening performance of NYC Ballet and post-performance party.

The conference was truly stimulating, but inconclusive because of the difficulty of touching upon so many ideas in so short a time. And there was not always mutual understanding of specific needs and intentions. The informal discussion of the final meeting led to the resolution that further clarification of aims, and greater exploration of methods, were indicated.

Ballet Society welcomes further suggestions, and plans to present more specific news of its membership plans soon.

On this page are some photo impressions of the weekend. The complex of ideas that resulted from the meetings will be evaluated in detail in an early issue of *Dance Magazine*. *Lydia Joel*

Lincoln Kirstein, Gen. Dir. of NYC Ballet, chats with Lucia Chase. Dorothy Alexander at left. On the Friday afternoon panel, Miss Chase, of American Ballet Theatre, expressed her willingness to cooperate in Ballet Society's venture. Other speakers were Morton Baum, Chmn. of the City Center Finance Committee; Lew Christensen, Dir. of the San Francisco Ballet; and Mrs. Alexander, who outlined a plan for possible cooperation between Ballet Society and the regional organizations.

At the conference were regional ballet directors from 26 states. Among those seen above are Ed Hart and Phyllis Marmein, Schenectady Civic Ballet; Edward Hinkle, Cleveland Ballet Center Co.; Statia and Maurice Sublette, Erie Civic Ballet; Josephine Schwarz, Dayton Civic Ballet; E. Virginia Williams, New England Civic Ballet.

Morton Baum, Mr. Fahs and George Balanchine, who inspired the conference, discuss a fine point. On Saturday morning, Janet Reed, Lillian Moore, AGMA's Hy Faine, and Mr. Balanchine were speakers. Chmn. Martinson summed up the conference with an appeal for Ballet Society membership. "We wish," he later reported, "to increase interest in, and encourage higher standards for, ballet in America, hitherto the least appreciated of the performing arts."

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COOK OF THE MONTH:
LUPE SERRANO

ABT ballerina prepares
a tasty Chilean corn pudding

TEXT AND PHOTOS BY RADFORD BASCOME

"Add olives to the onions and meat . . ."

The ballerina and her musician husband enjoy pastel de choclo ("cake of the corncob") with a light rose wine.

With South American food so well known for its sharp seasoning, and Mexico so noted for its "hot" foods, it came as a pleasant surprise to taste the bland, though rich, corn pudding prepared by Lupe Serrano, a leading member of American Ballet Theatre who recently had especial success in Leningrad and other cities of the USSR in that company's six-week season there.

Although Lupe was born in Chile, her composer-father was born in Barcelona and her artist-mother in Mexico. As she grew older, Lupe learned from her mother how to prepare *pastel de choclo*, or cake of the corncob, a popular Chilean dish. Now that she is married to Kenneth Schermerhorn, youthful conductor for the Ballet Theatre company, this family dish is a favored recipe in their home-life repertory.

Whereas this makes a wonderful dish as a heated-up leftover, it is also a marvelous dish to prepare ahead of time and pop in the oven for guests. For a dinner party, Lupe starts with a shrimp cocktail, then *pastel de choclo*, accompanied by a light rosé wine, followed by an avocado pear and mixed green salad, topped off with cheese and fruit. After a half-hour rest, Lupe serves some sweet cakes and espresso coffee.

And Lupe dosn't mind the olive pits—they make such wonderful conversation pieces. If you use the larger, pitted olives, they give the cake a different taste. Lupe is serious and intense about this, just as she is about her onstage activities.

INGREDIENTS

1 lb. ground round steak
1 medium onion, chopped
½ cup small, green, unpitted olives
½ cup seedless raisins
2 hard boiled eggs, quartered
juice of one garlic clove
dash of salt
ground pepper to taste
1 beaten egg
10 ears of corn (not too young), or enough to make 3 cups of grated kernels.
2 tablespoons flour
2 or 3 teaspoons sugar

DIRECTIONS

Sauté chopped onion in olive oil until brown, then add meat. Break it up and cook slowly for ½ hour Stir until brown and separated. Add raisins, olives, garlic juice, ground pepper and salt.

Grate corn. Add flour, sugar and salt to taste, and cook slowly in skillet over low fire. Stir constantly to prevent sticking. Cook until mixture begins to dry and thicken, usually about 10 or 15 minutes. Then add well-beaten egg, mix and pour into casserole dish over meat and hard-boiled eggs.

Sprinkle a little sugar on top to make crust and cook in medium oven (350) for about ½ hour to 45 minutes or until brown on top. It should bubble towards the end. Serves 4 to 6.

Can be heated as leftover.

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MEET SOPHIE POURMEL:

Wardrobe Mistress of Ballet Russe de Monte Carlo

BY SAUL GOODMAN

Swan Lake, Nutcracker, Scheherazade: This frequently performed Ballet Russe de Monte Carlo program has many staunch supporters, including managers, coast to coast, who insist upon this trio of ballets before they will sign contracts for the company's appearance in their theatres. Agreeing heartily with them is Madame Sophie Pourmel, Directress of Wardrobe Extraordinaire! For close to a quarter of a century dedicated Mme Pourmel has been carefully caring for Ballet Russe's wardrobe. And her great affection for this traditional, classical repertoire still brings a look of sheer joy to her blue eyes—even after so many ballets, so many costumes, so many dancers, so many tours. Although she admits that her particular favorite is *Les Sylphides*, she claims she will never tire of the Ballet Russe "ham and eggs," as the standard trio is tagged in the trade.

With another cross-country tour starting on the 27th of this month, "Madame," as she is respectfully and affectionately called by her co-workers, has no anxieties. She is systematically getting ready to dress the company's twenty-two girls and sixteen men for this season's repertoire. The recent unfortunate layoff due to the inability of Ballet Russe management and AGMA to reach a contract agreement has given Mme Pourmel more time to prepare. But inevitably, as soon as the tour commences, so do the problems; but these are nothing new to her—her ballet travels began twenty-two years ago.

Born in St. Petersburg, Sophie Pourmel received her academic education at the Alexanderskaya Gymnasia (like the Maryinsky Ballet School, an Imperial school) to which she gained admittance by passing examinations at the age of 10. She was in the last class to graduate before the Revolution. Students at the school had subscriptions to Sunday matinee performances at the Imperial theatres, and the young Sophie was enchanted by the frequent ballet performances she attended. She still retains many fond memories of her special idol, Mme Lubov Egorova (now teaching in Paris), who was then at the peak of her ballerina days. But Sophie was a shy child, a characteristic she still retains, and much as she admired ballet she never thought of performing professionally. She was delighted and perfectly content with the ballroom gavottes, waltzes and mazurkas she learned at school.

After one year of college, during which she became affianced, she and her future husband decided it would be best for them, in view of the situation at home, to get married and settle elsewhere. They left Russia in 1920, and, after residing briefly in half the countries of Europe, decided to try their luck in Paris.

In Paris their daughter Adda was born, and just as soon as she was old enough, her mother took her to the Studio Wacker, where Olga Preobrajenska was conducting ballet classes of exceptional merit. Apparently Adda had inherited her mother's love of dancing, and progressed rapidly. Two promising students among Adda's classmates were the budding "baby ballerinas" Tamara Toumanova and Irina Baronova. When Adda reached the age of 13, René Blum, then Director of Ballet Russe, and Michel Fokine, its Regisseur, invited her to join the company. It was very early for a young girl to start off on tours that would take her a long way from home, but when Mr. Blum conceded that her mother could accompany Adda, it was agreed.

The company's home base was Monte Carlo, but they soon went to England for a London season, followed by a tour of the provinces. It was the policy of the troupe at that time to play six days in

each town, and then travel on the seventh to the next port of call. Mme Pourmel recalls one particular Sunday on which they arrived late at night in a new town and encountered considerable difficulty finding lodgings. As was the custom, the personnel dispersed into groups small enough to occupy taxis. They went from place to place, but with no luck, as every place was filled. Finally they reached the last possible address, and while one went to make inquiry, the others stayed in the taxi wondering where they would spend the night. In the midst of the apprehension, local residents were awakened from their slumbers by a little song soaring through the midnight air. The singer? Tiny, uninhibited Svetlana Beriosova (now a ballerina of The Royal Ballet) was amusing her fellow travelers. Her father, Nicholas Beriosoff, was a member of the company, and his wife and daughter were accompanying him on the tour.

Then came a three-week boat journey to South Africa to dance at the Golden Anniversary of Johannesburg. En route, the mice aboard ship practically devoured a fabulous new costume worn by Andre Eglevsky in Michel Fokine's recently staged ballet *L'Epreuve d'Amour*. Designed by Mme Karinska in Paris, the dragon costume, made of *papier maché*, featured an enormous wide tail which, when spread, covered a large portion of the stage and was necessary to the effectiveness of the character. Imagine the consternation when the packing case was opened at the theatre and the costume was discovered in shreds! An emergency, certainly, for the ballet had been widely heralded. What to do? The answer came from a "ballet mother" (the usual stigma attached to this title did not apply here, for in this case the emphasis was more on "the ballet" than on "my daughter"). Mme Pourmel suggested that perhaps she could sew some odd pieces of material together to make the size and shape required. She saved the day!

When the position of Wardrobe Mistress became vacant soon thereafter, the management urged Mme Pourmel to take it. Madame, shy but always eager to lend a helping hand to the ballet, acquiesced: "I was there anyway; why not do some work?" She has been lending a helping hand ever since, and her duties and responsibilities have become ever greater. Even though her daughter left the company after five years, Mme Pourmel stayed on.

When war broke out in 1939, Ballet Russe was in Paris preparing for its next New York season and national U.S. tour. Critical conditions at this time of panic made it almost impossible to get transportation. Then word came that the company might be able to get aboard a ship sailing from Holland. They journeyed there, but many thousands, also eager to leave Europe, had heard the same story. However, the British had established an embargo, and no sailings were permitted. After living from hand to mouth and sleeping wherever friendly families could house them, the company personnel were awakened very early one morning and advised that the embargo had been lifted and to hurry as fast they could to the harbor where a ship awaited them.

With a sigh of sincere gratitude, Mme Pourmel says that only through the most persistent efforts of Serge Denham, then and now Director of Ballet Russe de Monte Carlo, and Sol Hurok, at that time the co.'s impresario, was this veritable miracle accomplished.

The company arrived in N.Y. on the very day of the scheduled first performance, and the dancers were whisked from the ship directly to their new home, the Metropolitan Opera House. In the meantime, doubtful that the group from Europe would arrive in time to open the season (or at all), Ballet Master Leonide Massine, already in the U.S., had rehearsed another set of dancers. Both groups participated in the opening performance.

And then the nationwide tours, which Madame found much easier than those in Europe, began. Although dancers nowadays complain about bus travel on these long tours because their muscles get stiff and leg space is at a premium, Mme

(Over)

Jack Mitchell

Vadim Sulima, regisseur general of Ballet Russe, poses with the subjcet of his painting, George Zoritch. He also recently choreographed "Bach Concerto," starring Zoritch and Helene Trailine, for the co.'s current tour.

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POURMEL *(Cont'd)*

Pourmel champions buses over trains, which the company used during those early years. "The company bus is all our own. It takes us right to our hotel, and picks us up there. Frequent stops for food and drink break up a long journey."

At the outbreak of the war, Mme Pourmel's husband (George Jacobson) joined the French Army, and for long stretches of time his whereabouts were not known to his family. When the war ended, he, in France, and his wife, in New York, started an exchange of letters to determine where to make their future home. Mr. Jacobson, now employed in N.Y. in the lace industry, was very impressed by his wife's glowing reports of life in America. "It all sounded very good," he reminisces, and adds, sympathetically: "I knew all too well that my wife would be unhappy if she had to give up the ballet." So he joined her in New York. Today their midtown Manhattan apartment is a frequent stopping place for the many dancers who are their friends.

About fifteen years ago, Madame was elevated in title to Directress of Wardrobe. She not only looks after the costumes, sees that they are clean and in the right place at the right time (dancers don their costumes only a few minutes before curtain time), but she is always ready to cope with any emergency that might develop on stage or in the wings, before, during or after a performance. Costumes worn by the dancers are subject to terrific strain, but none so much as those for *Gaité Parisienne*. This popular ballet is always performed last on the program, and the costumes must quickly be packed away, most of them still quite damp, to reach the truck waiting to take them to the next theater. Unfortunately, says Madame, nothing can be done about it. The garments for this ballet barely last out the tour, and must nearly all be replaced every year.

A ballet costume is made so that various sections can be detached, cleaned, repaired or replaced as needed, and then reassembled. One particularly tricky task for Madame is that of revitalizing the *Ballet Imperial* costumes. The bodice, yoke and skirt must first be detached from one another, the embroidery on the skirts also detached and cleaned, the layers of tutu washed, and the under-hoops replaced. Then all the component parts must be sewn back together again to make the lovely and enchanting whole.

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She holds tutus in high regard, and gives them extra special care. Only one other person is permitted to touch them—Madame's able assistant Corrie de Brauw, a former vaudeville dancer who has been a member of Ballet Russe's backstage staff for fourteen years. She also has words of praise for nylon, whose durability has greatly reduced the need for costume replacements. Before nylon, costumes—even when made of the best and most costly materials — outlived their usefulness very quickly. Things are better now, but, when a costume does have to be replaced, Madame knows the secret of reproducing it.

She also knows the secrets of planning ahead. She must study the advance programs and town schedules carefully. While dancers find that a stay in a larger city enables them to catch their breath, Madame takes advantage of the facilities such cities offer to brighten up her costumes. Always on the alert, she makes the most of her opportunities. The next town may not have the required facilities, and even if it did the stopover might not be long enough to use them. She remembers with special pleasure a one-night stand in Phoenix, Arizona, on route to ten performances in Los Angeles. Costumes needed freshening. It was difficult to find a way to get so many done. Mme Pourmel checked carefully, found a laundromat, hired it for the afternoon, and before dark the full set of *Les Sylphides* and *Swan Lake* costumes were spic and span.

During her many ballet seasons, Madame has zipped, hooked, snapped and sewn many a world famous ballerina into her tutu. Her list of "clientele" reads like a Who's Who in Ballet. During the 1960 spring season by Ballet Theatre at the Met, Mme Pourmel finally saw Alicia Alonso dance *Giselle*. Alonso had danced the role possibly thirty times while with Ballet Russe, but Madame was always backstage. "You never know when I might be needed."

Ballet seems to be her family "theme" too. Her daughter now operates a successful ballet school in Lakewood, N.J., and Madame's three grandchildren are her pride and joy. She spends every weekend with them during her "holiday" in New York. The two boys do not seem inclined towards dancing, but Danielle Olga, a young lady of 2, is "pointing her feet."

But the term "holiday" would qualify only for Madame Pourmel. She spends five full days each week, starting at 9 a.m., working. "I must see to it that my children are properly dressed when they go on stage." *END*

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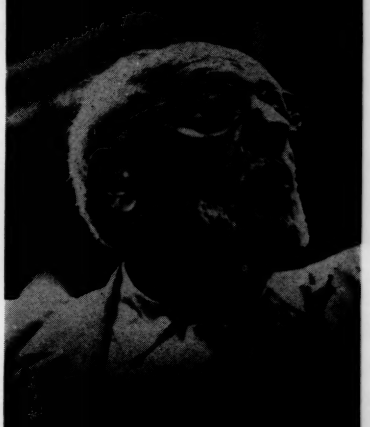

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THE YOUNGER SET ABROAD:

Very Special Greetings

Last month it was our pleasure to give you a homey view of a handful of well-known American dance folk and their youngsters. This month, in another set of informal photos coralled by indomitable Saul Goodman, we bring you an additional, hard-to-get collection — this time of European dancers and their children.

Hands-across-the-sea is, happily, normal procedure for those in the dance profession. And so — even though there are many missing from both presentations — here's a Hearty New Year's Toast to all of this dance generation, and to all their progeny!

DANCE MAGAZINE

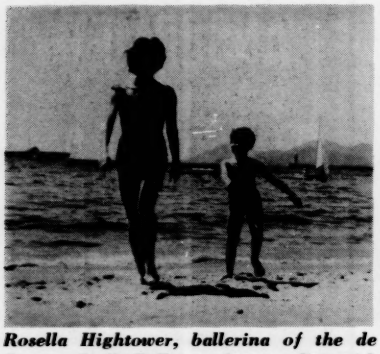
Zizi Jeanmaire and Roland Petit enjoy a rehearsal break with daughter Valentine.

Former Ballet Russe stars Yvonne Chouteau and Miguel Terekhov, recently returned to Okla. City after 2 years in Montevideo, Uruguay, pose with daughters Christina (left) and Elizabeth.

Serge Lido

Ruth Tallchief (right) visits grandsons George Jr. and Alexander Skibine in Paris. American Marjorie Tallchief and George Skibine are Paris Opera stars.

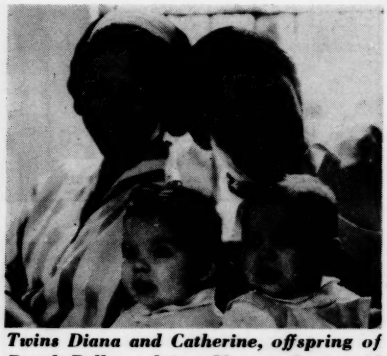
Royal Danish Solodancers Frank Schaufuss and Mona Vangsaa with son Peter. All 3 appeared in the co.'s Aug.-Oct. 1960 U.S. tour.



Rosella Hightower, ballerina of the de Cuevas Int'l Ballet, takes a dip with daughter Dominique.

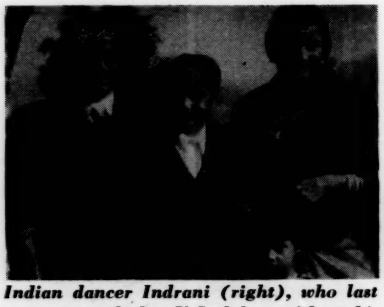
Mimi Wolff

Inge Sand, one of the 10 Royal Danish Ballet soloists who first came to the U.S., and daughter Liselorre (2).

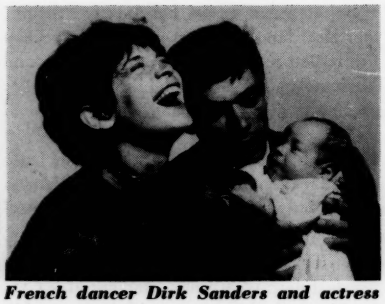


Dominic

Twins Diana and Catherine, offspring of Royal Ballet soloists Maryon Lane and David Blair, were 1 year old this Jan. 1.



Indian dancer Indrani (right), who last summer made her U.S. debut, with architect husband Habib Rahman, daughter Sukanya (12) and son Ram (4).



Pierre Boulat

French dancer Dirk Sanders and actress wife Annie Farge enjoy the antics of baby Leslie, born last April.

Serge Lido

Photo taken 2 years ago of Fredbjorn Bjornsson and son Bjorn. Mother is Kirsten Ralov. Both parents are Solodancers of the Royal Danish Ballet.

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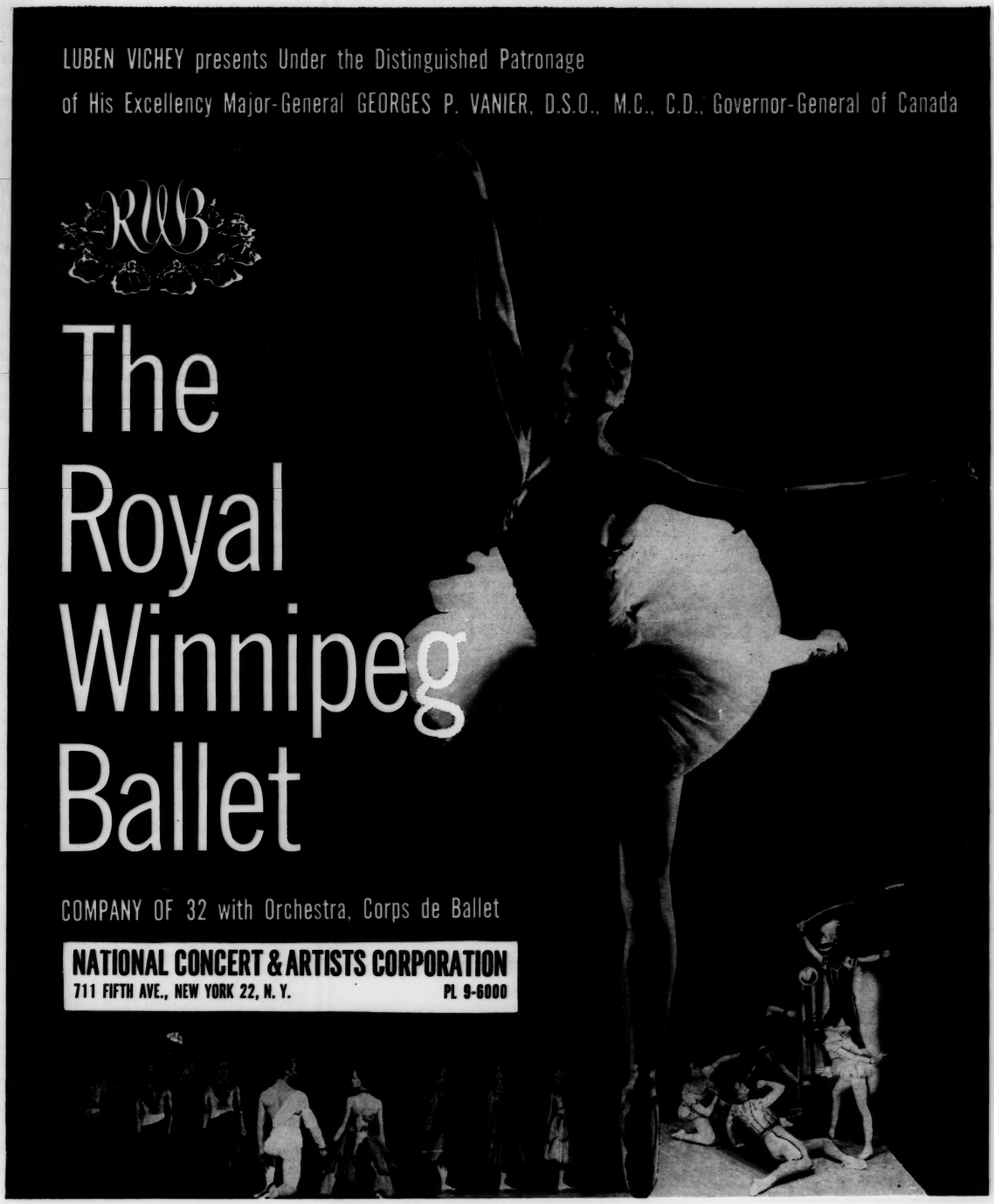

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PRACTICALLY SPEAKING

BY DOROTHY N. S. RUSSELL

Frank Westbrook is the versatile choreographer who staged the 1958 nostalgia *Song of Norway* at Jones Beach Marine Theatre on Long Island, where it proved so popular that he was asked to repeat it in 1959. The show absorbed 100 dancers on a series of stages of tremendous proportions upon which Mr. Westbrook says the main task was "to block dancers in great forms so that the audience of 84,000 people could see everything." Among his dancers was one who is his ideal prototype of what he hopes to work with in every show: a "fantastic dancer, who can do anything — tap and jazz like mad, marvelous ballet — a great dancer who dances like a soloist even in the chorus." The lady he describes like that is Virginia Barnes, a former Ballet Theatre dancer and student of Fedor Lensky, whose "control over quality" best expresses Mr. Westbrook's main requirement from the people who work for him. Technique, he says, is only a basis.

"Beyond this is quality and the control over quality that is able to produce whatever the choreographer requires, neither less nor more. That is what excites me most in a dancer." Another "great talent" in Mr. Westbrook's file is Janet Gaylord, seen in the chorus of *My Fair Lady*.

The son of a music teacher mother and a father who "sang a little," Frank Westbrook came to dancing, like many male choreos, through an initial phase of acting. "I was a musician first (making a living as a child pianist with a light classical trio rounded by cello and fiddle), but I wanted to dance. Thwarted in this desire, I got into acting at school."

"I was born in Mississippi, but that doesn't really count because I had the good taste to leave it when I was six months old." His parents took him to North Carolina, then to Washington, D.C., where in defiance of home opposition he took class in Denishawn for two months. "Then I ran away—well, packed my bags and left, anyway — to come to New York and acting school." But for male leads, he was short (5'7") and skimpy (109 lbs.) "I decided I was getting nowhere. I had always wanted to dance, so I got a ballet scholarship with Ella Daganova,

Frank Westbrook

who also taught Jerry Robbins and Ray Harrison." Mr. Westbrook says that Daganova (who gave up teaching at her 56th Street NYC studio only last year) was "an incredible teacher with a better sense of line than any teacher I ever knew."

He also studied ballet with the late Helena Platova, combining two classes a day for two-and-a-half years, then met Bruce Mero, who "helped build my body, improve my posture and placement" with corrective body exercises. After this, Mr. Westbrook branched into modern dance via a strenuous scholarship with Doris Humphrey and Charles Weidman—working four hours at the studio each day in return for two hours of daily class. He became a member of the Humphrey-Weidman company, and also got into a 1944 Broadway tap show called *Jackpot,* for which Mr. Weidman was doing a modern dance sequence (Loretta Jefferson was the tap choreo.).

A friend who was leaving Agnes de Mille's *One Touch of Venus* mentioned him to captain Nelle Fisher, who auditioned him and sent him to de Mille. The job required "a lot of lifts," which he had never done, but de Mille said, "Oh, he can learn those." He also danced in *On The Town.*

About this time, Trudy Goth, whose studio he had rented, suggested he contribute a work to her newly-founded Choreographers' Workshop. The first attempt to choreograph fell through. He had asked a composer friend for a score to which, when he heard it, he couldn't seem to fit steps. The workshop was a monthly affair, however, and by the following concert he had discovered a suitable pattern to set to Ravel's *Valses Nobles et Sentimentales.* "It was an interesting turning point in my career."

A little later (1947-48) some talented people founded "Theatre Dance, Inc.," including a "remarkable modern and ballet dancer, Jean Houlouse," Betty Lind, Tony Charmoli and Atty Van Denberg, who had been a member of the Jooss Ballet. Westbrook's work with this group received "good critical acclaim." Meanwhile, he continued to dance in Broadway shows

(Cont'd on page 50)

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LOOKING AT TELEVISION

WITH ANN BARZEL

Twice in the past month the television feast presented ballet as a main dish, not just a garnish. Lupe Serrano and Jacques d'Amboise were among the headliners on the Nov. 25 Bell Telephone hour, and the ballet of Paris' Opera Comique was a major attraction of Dinah Shore's tour of Paris, aired on Dec. 4.

The fact that Miss Serrano's and d'Amboise's offering, the *Black Swan Pas de Deux*, was uncut indicates that their producer thought them important. Their excellent performance made them important to the viewers; such fine dancing is rare on TV. Miss Serrano was dazzling in her clean-cut, sharp technique, and the genial d'Amboise exuded disciplined strength. The pas de deux was given a bit of "production" that consisted of a few dancers in character costumes posing in a ballroom set as background. Sensibly, the stars eliminated most of the histrionics that go with the sorcerer's daughter and the hoodwinked prince. It is more than likely that a majority of TV viewers haven't the faintest idea who the Black Swan and her partner are. The ballerina's usual gamut of grimaces, expressions of wicked delight at fooling the prince coupled with ill-disguised disdain for the poor fool would baffle some and confirm others in the widespread belief that ballet is for the birds. Miss Serrano and d'Amboise played it straight, a ballerina and her partner dancing superlatively to Tchaikovsky's music, which Helen Hayes had dramatized (and which Johnny Desmond and Jane Powell had desecrated) earlier in the program. Incidentally, d'Amboise did a new variation and introduced his own favorite steps in the coda, which is exactly what codas were originally intended for.

The dance ensemble was used sparingly in other parts of the program. They waltzed in the background, drew Jane Powell on stage in a sleigh, and the boys hoisted Miss Powell around in a romantic number. The singer had the usual blissful look that non-dancers wear when lifted in ballet poses. Deep in every girl's heart is the illusion that if things had been different she could have been a ballerina.

Dinah Shore was in search of the "real Paris" on Dec. 4, and the ballet of the Opera Comique in a strange hodge-podge was a truer picture of French ballet practices than she could have known. The chic that colors the productions at the Opera, the avant-gardism of Bejart or Petit belong to a more cosmopolitan Paris than the one that exists in more out-of-the-way places. I have seen notable ballets and wonderful dancers at the Comique in the past, but ballet there has been neglected for some years. At any rate the wind-blown NBC offering, danced on the roof of the Palais de Chaillot, with the Tour Eiffel in the background, was a scramble of unidentified dances, tied up in a finale that included everybody—girls in all-over tights and extravagant feather plumage, others in long-skirted costumes, a ballerina in a crisp short tutu. The choreography throughout was an unimaginative rearrangement of stock ballet steps. The pas de deux passages were particularly trite. A number of the soloists showed talent. The training showed the typical French emphasis on high extensions and carelessness in placement. The men were a muscular lot, lacking in elegance, but good as partners. The performers had trouble with the uneven flooring of the roof and the briskness of the summer breezes. It was a charming idea, and better than singing, but as ballet it was not quite good enough.

Rod Alexander, once a frequenter of the air waves, was seen on Ed Sullivan's Dec. 4 show. Together with Carmen G. (announced as such—but short for Carmen Guttierez) he invaded a record shop. Both were excellent in a hoe-down, an elegant ballroom twirl and in jazzy huckle-buck style. Alexander's choreographic skill was particularly in evidence in the amusing postures he invented for the huckle-buck.

Alexander was choreographer for the José Ferrer special, "No Place Like Home," on Nov. 24, where dance was kept to homey ensemble bits.

Talking of ensembles, the four excellent couples on the Ed Sullivan Show of Dec. 4 were limited to clasping and unclasping their hands and to clapping hands rhythmically as they surrounded warbling Jaye P. Morgan.

Robert Pagent arranged the pleasant bit of English folk dance to typify the Revolutionary period on Bell Telephone's "And Freedom Sings" of Nov. 11. So much American music is dance-inspired that there could have been more dance on

(Cont'd on page 54)

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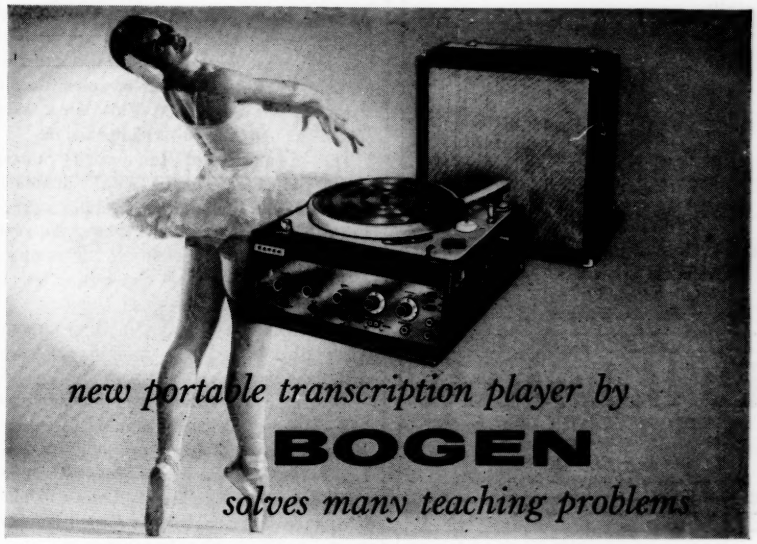

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Leticia Jay and West-East Dance Group
92nd Street "Y"
November 6, 1960

Last spring, when Leticia Jay gave her concert at the Henry Street Playhouse, we had the impression that she was two people — the ethnic artist of serious intent and reasonable discipline — and the contemporary dance choreographer of distressing self-indulgence. This latest concert deepened our initial impression.

The Eastern and Indonesian Suites, which Miss Jay shared with Ednamati, Eavana, and Juana, moved along agreeably, with Miss Jay's *Bharata Natyam* notable for the clarity of its mudras and Juana's Javanese *Sajembara* clean cut in its rhythmic approach.

But then there was an intermission. After this, away with discipline! Away with humility!

The stage was turned over to Creatures and Things, Clouds, Animals, Demons, Trees, Flowers, Water, Corp (sic) de Ballet, Prince Rudolf, Maria Vetsera, Stephanic, Countess Larish, M. Latour, Duke, Kartikeye Warrior, Bird, a Cooch Dancer, and a middle-aged lady miming the opening of *Le Spectre de la Rose*.

The characters with the Viennese names danced a static interpolated ballet based upon the Meyerling story and staged by Irene Fokine. The remainder wandered on and off in Korean garb, leotards, beatnik outfits, feathers and sequins, just about any old thing. They were, for the most part, oblivious of one another and oblivious of the fact that dance is an art and not a symptom. Miss Jay cooked up the phantasmagoria. *D.H.*

Bob Haddad and David Harris Cos.
92nd Street "Y"
November 13, 1960

Instead of seeming like the young choreographers that they are — choreographers who have been exposed to the best in contemporary popular dance — Bob Haddad and David Harris reminded us of old-time vaudevillians making a comeback via a smattering of the dance styles that have come along since the demise of vaudeville. It all seemed just faintly out of touch.

Of Mr. Haddad's five offerings, *The Thirties*, probably the most casually choreographed of the batch, was also the most effective. In three vignettes, introduced by verbal commentary, it gently lampooned the acrobatic-ballet dancer, the platinum-haired vamp, and the "girl-next-door" hoofer, all popular in movies of the 1930's.

Mr. Haddad's opening work, called *Fugue for Non-Conformists*, also had promise in its combining of words and gesture. But like *The Thirties*, it seemed conservative in movement approach, somewhat afraid to reach out and be zany.

In his other works, *Trio, Blues in Orbit*, and *Ahmad*, Mr. Haddad attempted to inject balletic elements into a jazz fabric. The result was undigested. The classic movement was used for its shock value, rather than its expressive value.

Most contemporary jazz dance is highly proficient in technique, if not profound in content. Even this was not true of the more ambitious of David Harris's three works. Called *Quartet* and *Jazz Opus 1*, they were of the satin-dance-pants variety, their kicks and lunges done without the spring and silkiness one has come to expect in this idiom. Mr. Harris also created a solo called *Newsboy*. It was a somewhat dated song-and-dance routine eagerly belted out by Judd Jones.

Two tap interludes featuring Michael Dominico were like crystalline fountains on an arid piazza. In both there was the serenity of technical aplomb.

The first, a duet for Mr. Dominico and Gaby Monet, did not list a choreographer. Presumably the dancers devised it together. And it was spontaneous and clean-cut in its clusters of taps and hand-claps without musical accompaniment.

Mr. Dominico, alone, glided and trilled through the *Minuet* from Morton Gould's Concerto for Tap Dancer and Orchestra, choreographed by Danny Daniels. Although a trifle constrained in the arms, the dance had elegance. It made us realize, at least momentarily, how satisfying popular dance forms can be if they have a movement point to make. *D.H.*

Yuriko, with guest artists
Phoenix Theatre
November 14, 1960

Japanese traditional dance and American contemporary dance have certain natural affinities. Sometimes, as in the work of Martha Graham and Pearl Lang, they are united by a sense of ritual. At other times, as with Merce Cunningham and more deliberately, Erick Hawkins, it is a

rhythmic sense—an arrangement of condensed movement events heightened by repose.

Yuriko, in her first full-length concert, turned consciously to the Japanese dance —to its subject matter and visual conventions. And yet, in her combining of Oriental content and Occidental movement, no new form coagulated.

Of the three works based upon Oriental legends, the final one, called *The Ghost*, achieved the most meaningful atmosphere. It was the story of an abandoned wife who stabs herself and then returns to haunt her husband and his new wife.

There was a sense of characterization as the husband (Bertram Ross) evinced the baffled helplessness of a mortal pursued by the supernatural, and as the new wife (Ethel Winter) vacillated between fear and courage. But the crucial moments all required more leisurely timing—Oriental timing. These were the dagger-suicide of the rejected wife; the passage in which she haunts her husband by brandishing a white mask revealing his true identity; and the ultimate triumph as she replaces the marriage coverlet upon its rack.

The tension of *The Ghost* was sustained to a large measure by Halim El-Dabh's score driven by a female voice steadfastly chanting "U-ra-me-shi-ya."

Little atmosphere was achieved in the second Japanese legend, *A Fool's Tale*, in which Yuriko portrayed a demon-courtesan who loses her arm in an encounter with a Samurai. The progression of episodes seemed placid and predictable.

Yuriko's *Shochikubai*, a trio for Norman Walker, Mary Hinkson, and Linda Hodes; and her *In the Glory* for Bertram Ross, Mary Hinkson, Linda Hodes, and herself, were both, in a sense, dances of praise. Of the two, *In the Glory* showed the greater freedom, the most sure deviation from the circling arms and thrusting hips typical of dancers trained in the Martha Graham idiom. But the phrases for the women were more varied than those for the man, who was more meditator than participant.

All of the dancers performed with elegance, and the choice of music was both sophisticated and apt. But the costumes, for the most part a combination of tights and Japanese-looking surplice tops, were pedestrian in concept and arbitrary in color. *D.H.*

Tamiris-Nagrin Dance Company
Phoenix Theatre
November 21, 1960

Helen Tamiris is a choreographer of

(Cont'd on page 58)

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LOVE SONGS . . . AND SOME CONTRADICTIONS

Ballets, old and new, by Balanchine dominate the first half (Nov. 8-Dec. 7) of New York City Ballet's nine-week season

BY DORIS HERING *PHOTOS BY MARTHA SWOPE*

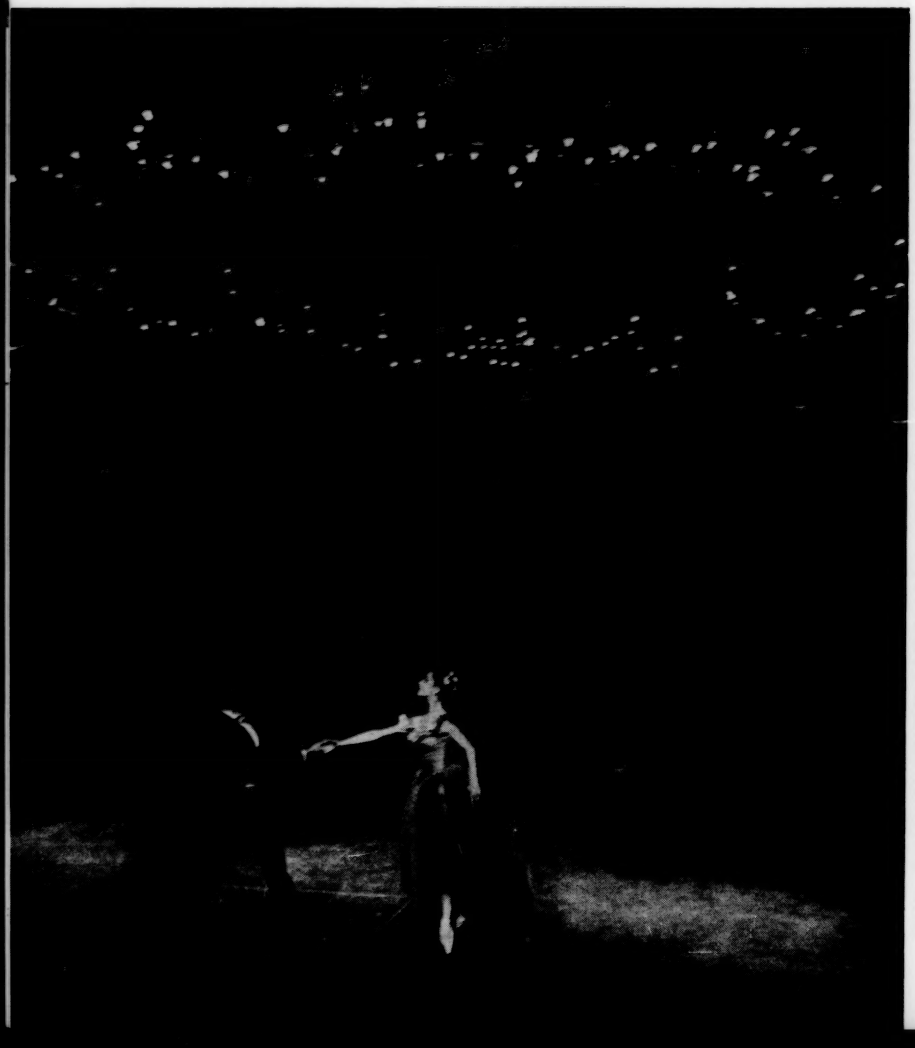
What is it about a waltz? As soon as it begins, an inward look comes to the listener's eye. Time becomes liquid. Schonbrun and the Hermitage loom larger than home.

It was to challenge this emotional deliquescence that Balanchine, in 1951, created *La Valse*, a sort of anti-waltz couched in an atmosphere of irony, superciliousness . . . doom. It was a brilliant tour de force understandably no longer in the repertoire because the leading role of the maiden-wooed-by-death was designed for Tanaquil LeClercq.

Now, in *Liebeslieder Walzer* (premiered Nov. 22), Balanchine has again turned to the waltz. But this time he has peeled the form down to its essence and set it in exquisite balance with the music — the Brahms "Liebeslieder Walzer," op. 52 and 65.

To frame the *Liebeslieder Walzer*, there is a ballroom at once intimate and unconfined. In the back, a latticework forms a wall with three French doors. Above the dance floor there is a huge circlet punctuated with yellow candelabra softly glowing. More candelabra are placed around the simple room and on the piano, where the musicians, four singers and two pianists, have begun to spin out the waltzes. They have the modest intensity of friends gathered to immerse themselves in a mutually beloved work.

Jonathan Watts and Melissa Hayden



And, like the dancers, they are most elegantly attired, the women in Karinska-designed cream satin ballgowns with touches of appliqué and sparkle, the men in trim black waistcoats. The imagery of the words, sung in German, is bucolic, a little Teutonic: "How gently the stream meanders through the meadow. O, how beautiful if love went forth to meet love in such a way" . . . "The foliage trembles where a bird in flight has brushed against it" . . . "The green and tender vines creep along the ground" . . . "As the rose wilts and sheds its petals, so do I."

Strange images for a ballroom, perhaps. But as Balanchine quickens them into dance, they achieve sophistication and never seem to overflow.

Sometimes the four couples swiftly circle in unison, but without the regimented look one often finds in staged waltzes. A girl progresses diagonally across the floor, with her partner gently nudging her shoulders from behind. Another girl shifts birdlike between two partners. Still

Nicholas Magallanes and Violette Verdy.

Conrad Ludlow and Jillana

Bill Carter and Diana Adams

Set to the Brahms "Liebeslieder Walzer," op. 52 and 65, Balanchine's "Liebeslieder Walzer" is an exquisitely poetic visualization of the music. Close-ups on these pages.

another seems to turn intoxicatedly, all the time keeping contact with her partner's outstretched hand. There is flirtation, but it seems to be more in the quality of the movement than in any literal gesture or facial expression.

Suddenly eighteen waltzes have gone by. The dancers speed away through the upstage doors. The curtains close.

When the curtains reopen, all is changed — all except the little cluster of singers, their music still illumined by the warm glow of candelabra. The ballroom itself has a dim, bluish cast (what a magnificent marriage of setting and illumination was achieved by designer David Hays). The metal circle above is dotted with small starry-white lights. The same lights sprinkle down the black curtain-legs at either side of the stage.

The dancers return, the girls this time on point and wearing romantic tutus uneven in hemline and with blushes of ribbon beneath the outer skirts. There is more fleetness, greater intensity. They take easily to the air. They have abandoned the real ballroom for a mysterious ballroom-of-the-imagination.

Gradually, another shift takes place. Almost imperceptibly, the sharp little lights fade, and the candelabra glow again. The dancers disappear. The singers begin the last waltz, "Now, ye Muses, silence! You have sought in vain to portray how joy and sorrow alternate in a lover's heart."

One by one, the couples, in their original attire, stroll in to sit or stand at the far side of the stage and face the singers. The music subsides. The dancers raise their gloved hands to applaud in an ending as exquisitely tasteful and as full of quiet wonder as the entire ballet.

Liebeslieder Walzer had a rather unusual effect upon the dancers. It seemed to free them to be their most beautiful selves.

Although the ballet made no specific dramatic allusions, the dancers reminded us of a set of characters from a Tolstoi novel. There was Melissa Hayden, oldest daughter of a distinguished family, beautiful, assured, serene. Her bethrothed was Jonathan Watts, handsome, well-bred, oldest son of an equally distinguished family. Diana Adams was the gentle sister, radiant in an unexpected moment of new happiness with Bill Carter, rugged yet polished, son of an old country family and in town for the occasion; Jillana, luscious, life-loving, flirting with a youngest son, Conrad Ludlow, just home from school, full of strength, gallantry, but only incipient assurance. And Violette Verdy, tempestuous charmer from Paris, with Nicholas Magallanes, a romantic with a tinge of disillusion, but with impeccable manners.

All of this characterizing is, of course, merely a fantasy. For *Liebeslieder Walz-*

(over)

er is like *Serenade*. In both there is a gossamer dance surface, underscored with dramatic content if one wishes, but infinitely more satisfying when viewed as pure dance.

Serenade, however, on opening night was so quick-paced that its effect was perfunctory. The same was true, two nights later, of *Swan Lake*.

At its best, this version by Balanchine is stripped of anything remotely resembling a romantic point of view. And on this occasion, with the music "souped up"; with Swan Queen Melissa Hayden unresponsive to her partner, Nicholas Magallanes; and with two variations omitted; it turned out to be too stenographic for enjoyment. A subsequent performance with Miss Hayden partnered by Jacques d'Amboise, and with Francia Russell leading the Pas de Neuf, restored a large measure of the atmosphere.

It has been said that an artist has a single life-theme and that all of his works are elaborations and variations upon that theme. Balanchine seems to have two principal themes, actually two facets of the same coin.

The most personal one is the inevitable isolation of the artist and his rejection of love and security. This introspective strain permeates works like *Serenade*, *La Sonnambula*, and *Apollo*.

The reverse is the spare and intellectually curious movement-adventure — the artist minutely exploring his own medium. It includes works like *Agon* and the new *Monumentum Pro Gesualdo* (premiered Nov. 16).

And there are the showpieces, those dazzling and audacious arrays of technical prowess like *Stars and Stripes*, *Allegro Brillante*, *Western Symphony*, and the new *Variations from Don Sebastian* (premiered Nov. 16).

Just as the Donizetti score for the opera *Don Sebastian* requires fioritura singing, so the choreography for *Variations from Don Sebastian* called forth fioritura dancing, especially from Melissa Hayden, with Jonathan Watts partnering her on one occasion and Jacques d'Amboise on another.

Ornately clad in costumes salvaged from one of last season's unsuccessful Latin-American ballets, the dancers engaged in a nimble harlequinade before a pink and yellow sea-drop decorated with cherubs. The variations poured forth in breathless succession, building to the pas de deux with its fascinating series of arabesques with the girl grasping her partner's hand and pulling back from it.

In the midst of all the animation, there was an amusing episode in which the dancers stood quietly, averted their heads, and lightly covered their eyes with their hands. One of them, with the guilelessness of a child in a roomful of adults, walked among her companions in bafflement, as though she were saying, "What happened to all the fun?"—then resumed her place in time for the finale.

In the principal role, Melissa Hayden again demonstrated what an amazing dancer she is—with boundless speed and power. She has, however, a slight tendency to rely upon the music for its pulse, rather than for its phrasing.

The day when the male half of a Balanchine pas de deux was inferior to the female has all but disappeared. Certainly in *Variations from Don Sebastian*, the male solo was infinitely demanding. Jonathan Watts performed it with absolute perfection of placement. He is a dancer somewhat in the mould of Erik Bruhn. The refinements of technique at present challenge him more than emotional spontaneity.

In the same role, Jacques d'Amboise was a bit rougher around the edges. But the generous phrasing, the big free flow of movement, were always there — always a source of emotional (as opposed to the intellectual of Jonathan Watts) exhilaration.

Although *Variations from Don Sebastian* seemed more popular with audiences, we much preferred *Monumentum Pro Gesualdo*. We preferred its thoughtfulness, its controlled form. It offered the stability and reassurance of fine architecture.

It is a tantalizingly brief work based on a trio of Sixteenth Century madrigals paraphrased by Stravinsky. (The original composer, Gesualdo di Venosa, is reputed to have written the world's first dissonant composition and then to have gone mad.)

At the outset, seven couples faced each other in simple black and white tunics and with, behind them, a sea of green light broken by luminous verticals. The music was spare and woodwindy as the dancers, led by Diana Adams and Conrad Ludlow, performed little warm-up variations that led them eventually into a diagonal line, boys alternating with girls. The boys knelt, the girls raised their arms and leaned first back, then forward. All surged forward in counterpoint.

Three boys shared in the game of throwing and catching Diana Adams, who held a winged arabesque in mid-air. This theme was repeated until the dancers were ready to resume their diagonal. And in a final moment, almost cloistered in its tranquility, the women sat, and the men sank to their knees.

At its first performance, *Jazz Concert* (premiered Nov. 7) reminded us of a railroad junction with tracks serpenting every-which-way. At subsequent performances, the directions began to clarify. Semblances of choreographic purpose began to emerge. But on the whole, this suite of four ballets, all by different choreographers, was disappointingly derivative.

Balanchine borrowed generously from himself for his nervous little pas de deux entitled *Ragtime*. Danced by Diana Adams and Bill Carter, to a 1918 Stravinsky composition, it was first done in velvet costumes, before a backdrop painting of a riverboat. As such, it resembled a relic of the Nineties distorted by music of a later period. (Balanchine later eliminated the set and costumes, but the dance remained trifling.)

The "great American dream" — that of true love surmounting the pressure of wealth and social artifice — attracted choreographers Todd Bolender and Francisco Moncion. But neither was really convinced of the dream.

Mr. Bolender used Darius Milhaud's "La Création du Monde." And with overtones of Jerome Robbins' *The Concert*, Doris Humphrey's *The Story of Mankind*, and Balanchine's *Seven Deadly Sins*, he tried to prove that all was not lost when Eve lost her innocence.

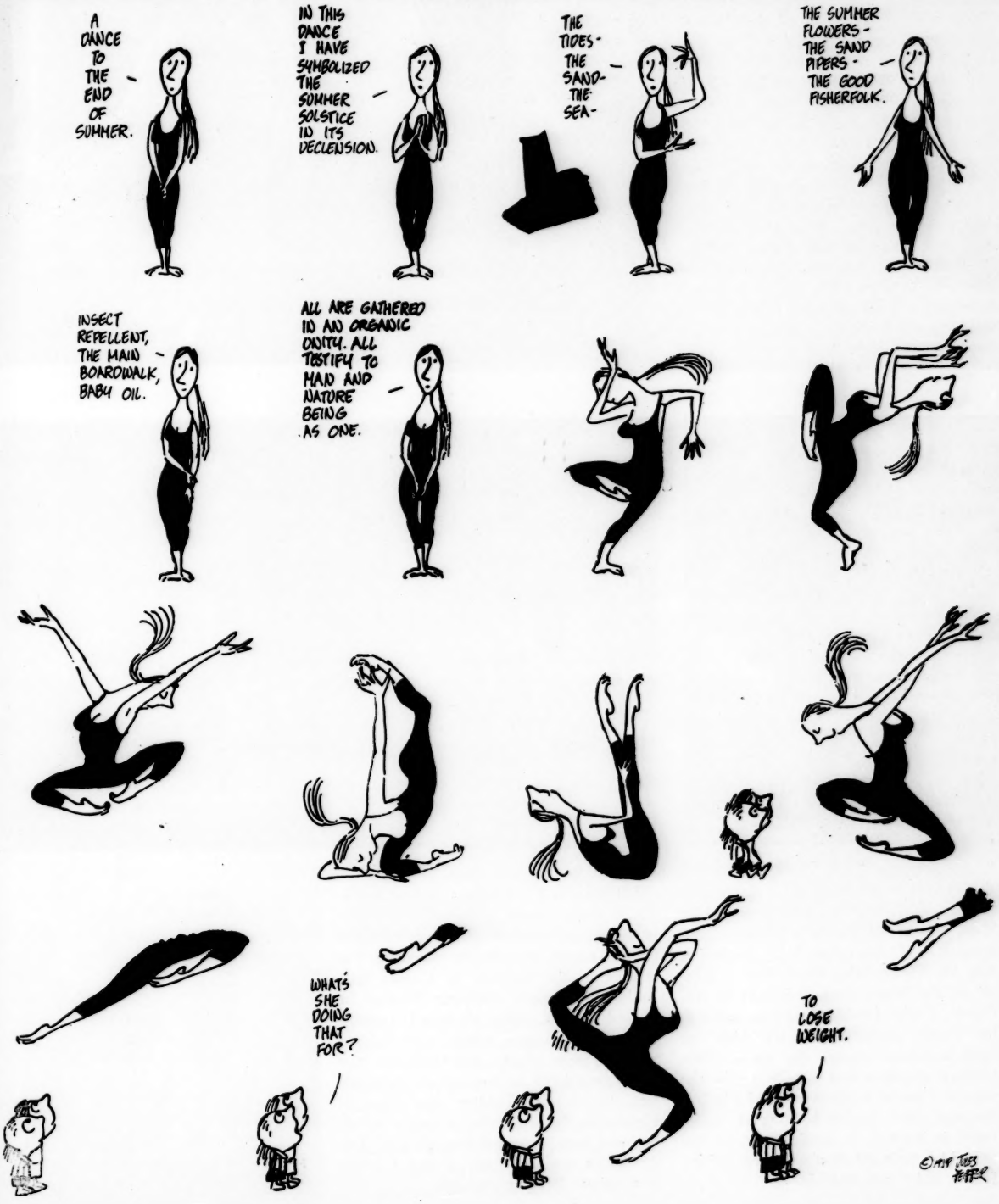
There was a certain awkward beauty in the initial scene as Adam and Eve (Conrad Ludlow and Patricia McBride) lay curled up in the dark, their backs to the audience, then arose to enact the rib-ritual. They soon acquired trench coats to conceal their nudity, and a procession of couples-through-the-ages promenaded across the upstage area.

Switch to the Twenties: The corps jiggled in a clever stylization of a cocktail party; Janet Reed (returning from retirement), as an adventuresome innocent, en-

(Cont'd on page 62)

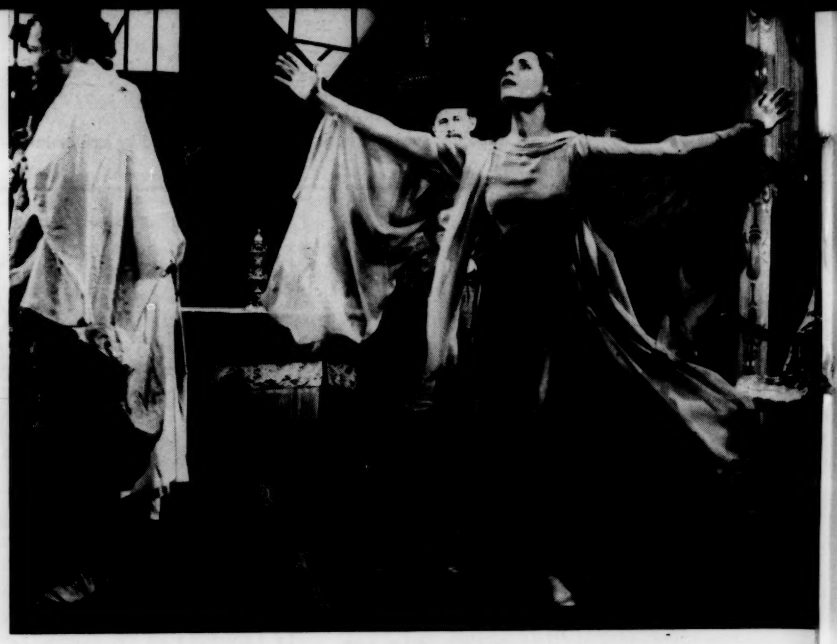
MISS-INTERPRETATION *BY JULES FEIFFER*

Jules Feiffer, brilliant young satirist and author of three books of cartoons published by McGraw-Hill — the latest of them titled "The Explainers" — turns a lovingly jaundiced eye on the dance.


A DANCE TO THE END OF SUMMER.
IN THIS DANCE I HAVE SYMBOLIZED THE SUMMER SOLSTICE IN ITS DECLENSION.
THE TIDES - THE SAND - THE SEA -
THE SUMMER FLOWERS - THE SAND PIPERS - THE GOOD FISHERFOLK.
INSECT REPELLENT, THE MAIN BOARDWALK, BABY OIL.
ALL ARE GATHERED IN AN ORGANIC UNITY. ALL TESTIFY TO MAN AND NATURE BEING AS ONE.
WHAT'S SHE DOING THAT FOR?
TO LOSE WEIGHT.
©1959 JULES FEIFFER

IN THE NEWS

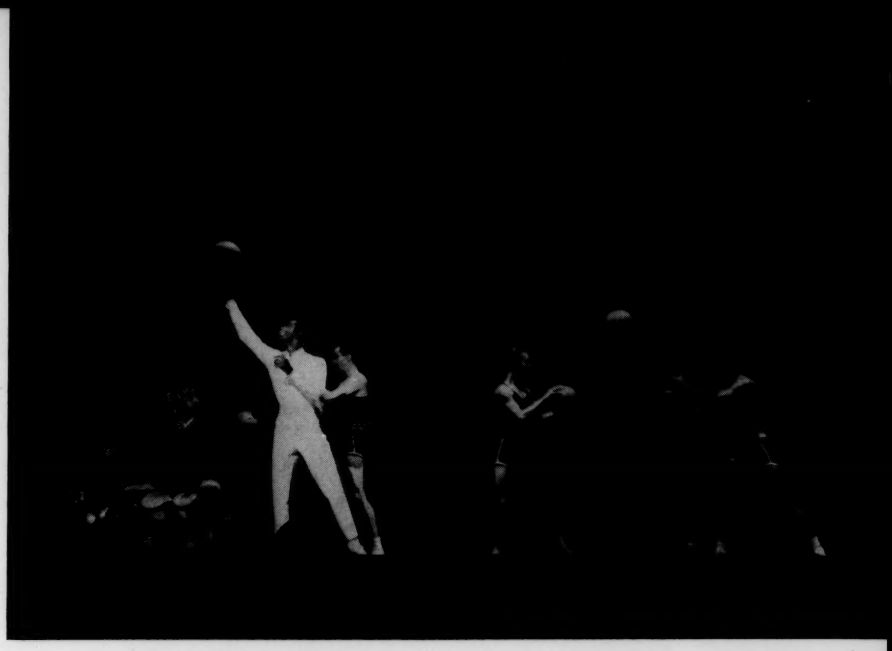
POSSESSED: Carol Lawrence gave a highly effective portrayal of the demon-ridden girl, opposite Theodore Bikel, in S. Ansky's *The Dybbuk* on WNTA-TV's Play of the Week, Oct. 3-9. The use of movement, arranged by Anna Sokolow, was particularly strong in the exorcism scene (right) of the Chassidic drama. Miss Lawrence, who gives her experience as a dancer much of the credit for her ability as an actress, ended her long affiliation with Broadway's *West Side Story* in early Dec., when she was starred in Play of the Week's *Rashomon*. Coming up for Carol Lawrence are several featured dance-and-song sequences in the Garry Moore shows. In March she'll be seen on the Bing Crosby special.



Serge Lido

THE LIGHT FANTASTIC is the title of a program of dance comedy presented by Myra Kinch and Co. in a 67-city, coast-to-coast and Canadian tour beginning Jan. 15. Above, Miss Kinch does a take-off on the White Rock soda girl in *Ah, Psyche, Vex'd Am I*. Others who suffer at her expert satiric hands are Aida, an early-American circus, the waltz, 18th-Century manners and Giselle — in the popular Charles Addams-inspired *Giselle's Revenge*. Her husband, Manuel Galea (seen in photo), is musical dir. of the co., which includes Alonso Castro, Shirley Jensen and Frank Cataldo.

HELPMANN AT WORK: Robert Helpmann, whose recent successes have been in acting and theatre direction, returned to the dance recently to complete the staging of the Marquis de Cuevas Int'l Ballet's full-length *Sleeping Beauty*. In revised version, with Raymond Larrain decor and costumes, which, according to reports, were nearly overwhelming, the ballet premiered to enthusiastic response Oct. 27 at the Théâtre des Champs-Elysées in Paris, opening a season which has now been extended through Jan. The 3½-month run (sold out) of just 1 ballet is a unique Parisian triumph.



SONG AND DANCE: Singer Johnny Mathis (in white suit at right), joins 4 of his 8 dancers in a basketball jamboree, one of a dozen numbers staged by Hermes Pan for his current 2-hr. show. The program, built around Mathis' rendition of popular ballads, includes puppeteer Andre Tahon. It has been touring the U.S. since Sept., recently began a holiday season at Miami Beach's Eden Rock Hotel.

HELPING THEM GROW: A new kind of dance therapy is in the making. Botanist T. C. N. Singh, dedicated to finding ways to increase India's food production, is testing a theory that the sound vibrations of music and dance agitate plant protoplasm, thus stimulating growth. And so each day a Bharata Natyam dancer (right) dances for a leafy audience in his Pondicherry laboratory. Results so far indicate that song-and-dance treated plants are hardier, grow thicker and germinate earlier. Dr. Singh notes that they thrive on violins, favor high-pitched music, but (like humans) can be killed by overexposure to one tune.

United Press Int'l

DALAI LAMA: Kalakshetra, famed center for the preservation of Indian arts near Madras, celebrates its silver jubilee this year. Left, its founder-dir. Srimathi Rukmini Devi, who toured U.S. in lecture-demonstration last summer, with the Dalai Lama of Tibet. This most revered visitor, now in exile, laid the foundation stone for a future temple at the school.

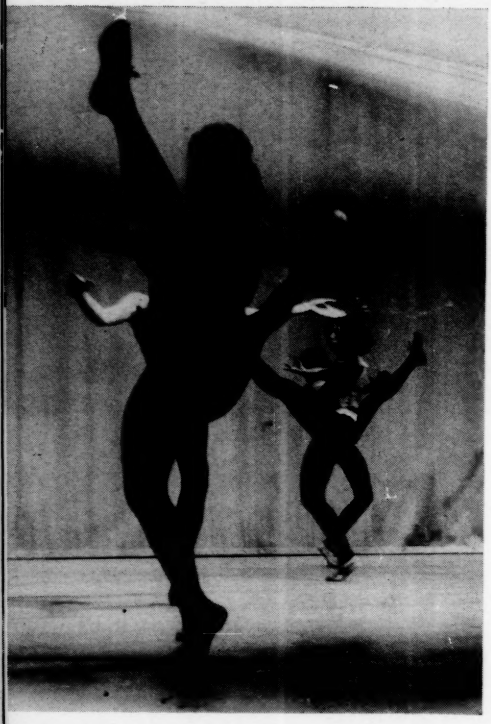
about what m.j.d. is and isn't

MODERN JAZZ DANCE MIDWEST

BY JACK A. MILLER

Gus Giordano

". . . the purity of good modern jazz."



"Modern jazz is as American as hot dogs," says August Thomas (Gus) Giordano, Chicago teacher-choreographer who has added some healthy doses of modern jazz to the corn and pork belt. In a span of four years he has had something like 1,500 pupils and a score of choreographic jobs in an area that has its center in Chicago and includes Omaha, Indianapolis, Columbus, Milwaukee and Denver.

Although he believes that a base of ballet is essential for good modern jazz, he also believes that its free-style technique is limited only by the imagination.

"It is not," he says, "confined within a single boundary or burdened with preconceived concepts. It is freer, more exciting, more rhythmic, more emotional than modern dance; less restricted, less classical, less academic than ballet. It draws on all other forms of the dance for technique, blending them in clean, rhythmic, unwasted movement. It has the light and shadows of ballet and modern, but it is inherently as American as a Williamsburg waltz, or a Kentucky folk dance."

He abhores "the gimmick." "Jazz is not the rock 'n' roll hip movement taught in many neighborhood studios. It is not a basic dance that you start learning as a child. It is not the gyrations of a teenager, a bandleader or a guitar player. It is not a hillbilly clap dance. It is not effeminate or flippant or 'arty'."

Gus Giordano's love affair with the dance began at the age of 5 when his mother took him to her hometown, New Orleans, and a cousin taught him the shuffle to "The Shoe Shiner's Drag." Since then, New York, where he has appeared in numerous Broadway shows, Chicago which is now headquarters, and St. Louis, where he was born, have circumscribed a triangle he happily continues to encompass. At the University of Missouri, aside from earning his A.B. degree, he choreographed and acted in numerous shows, and wrote and staged a comedy ballet.

He made his entry into New York via the Roxy Theatre in 1948, dancing in the chorus while on vacation from school. After that came *Texas Lil Darlin'*; which didn't last very long. He joined the lines at auditions, kept a steady schedule of dance and drama classes, and began a personal search, full of curiosity, to solve the puzzle of success. He believes he has found it in the realization that "timing is the most important element of life."

Dazzled by New York ferment, he plunged into it. He did a dance number for Lee Sherman on a Spike Jones TV

(Cont'd on page 68)

PHOTOS BY RAY KOMORSKI

Opposite: Darkroom magic heightens and distorts modern jazz movement.

This informal photo of some of the members of the youngest class in front of the Bolshoi Ballet School in Moscow was taken by San Francisco dance teacher Carolyn Parks when she was in Moscow last summer.

CONVERSATION WITH SOPHIA GOLOVKINA DIRECTOR OF THE BOLSHOI BALLET SCHOOL

BY LYDIA JOEL

Vivacious Sophia Golovkina, recently appointed Director of the Bolshoi Ballet School, had a two-week visit in the United States in November.

After several days of watching and teaching class at the Washington Ballet School (Mary Day, director of that school, and co-director of the Washington Ballet Co., acted as her hostess), she arrived in New York on November 6. On the 10th she returned to appear as a guest artist with the Washington Ballet, dancing two solo variations — one from *La Bayadere* and the other from *The Bronze Horseman* (Maria Tallchief and Royes Fernandez were also guest artists on the program). On the evening of the 13th she left for Moscow, accompanied, as she had been throughout, by her interpreter Alla Butrova (who sits at the American desk in the Soviet Ministry of Culture offices in Moscow, and who, with her husband, was in the party that accompanied Khrushchev on his visit here last year).

Activities of the Soviet guests included sightseeing in Washington and New York, a performance at Radio City Music Hall, several Broadway shows, a visit to the Dance Collection of the New York Public Library, the School of American Ballet, the School of Ballet Repertory and the Martha Graham School. A sumptuous reception was given for her by Lucia Chase, director of American Ballet Theatre, which had been cordially received by Mme Golovkina in Moscow only several weeks before.

On Election Day, Tuesday, November 8, Mmes Golovkina, Butrova and Mary Day gathered at noon at Dance Magazine for a quick look at our offices and for luncheon at a nearby restaurant. The friendly situation had overtones of formality and protocol. The opportunity to talk with the woman who heads one of the most famous, but still little-known, ballet schools in the world was a provocative one, and Mme Golovkina, on her part, obviously felt some responsibility for representing her school and her country to Dance Magazine and its readers.

With a touch of Old-World coquetry, she fluffed her lovely blond hair as she sat down at the table, saying, "I want to look nice so that Miss Joel will like me. After all, it is easy for a man to like a woman, but not always for a woman to like another."

I assured our visitor that I had neither intention nor reason to do anything but like her, and that we were together only because of our good wishes towards each other.

But shadow and sunshine pursued our conversation, and moments of misunderstanding and problems of semantics occurred from time to time. However, by the time that the visitors left for a matinee performance of *West Side Story*—to be preceded by a quick look at "how Americans vote" (in the gymnasium of P.S. 69)— our efforts to understand and befriend each other had exhilarated all of us.

With Mary Day graciously observing, and Mme Butrova most efficient and clear as interpreter, the conversation was somewhat in the nature of a dialogue.

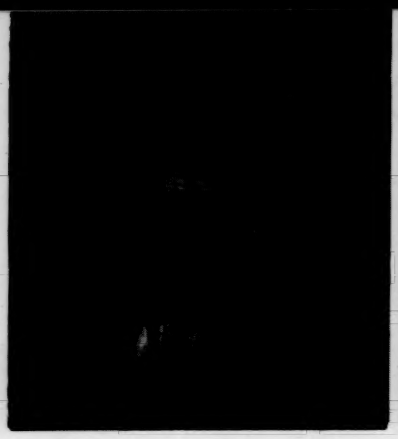
L.J.: What did you think of American Ballet Theatre as you saw it in Moscow?

S.G.: Considering the kind of training they have had and the short time that the company has been together, the dancers have attained considerable professional level. I liked their *Sylphides* very much, and *Le Combat* was wonderful. I did not like *Rodeo* because that has too much pantomime in it.

L.J.: Pantomime? Do you perhaps mean folk or modern dance influence?

(Cont'd on page 65)

Sophia Golovkina, after seeing "West Side Story," congratulates Carol Taylor, left, who sang and danced Maria, and, at right, Allyn Ann McLerie (Anita). WSS ended its 2nd B'way run last month.



FRIDAY NIGHT DRUM

A rare opportunity to look in on the Chippewa Indians of Hayward, Wisconsin

STORY AND PHOTOS BY FRED MORGAN

In the north woods of Wisconsin, Chippewa Indians hold fast to the pure pleasures of their past. Around the honest, ancient powers of the drums they dance.

Every Friday night during the long winter months, Chippewas from the Lac Court Oreilles reservation drive thirteen miles to a deserted logging museum in Hayward. They leave behind them a week of cutting pulp in the woods, spearing fish or working on roads. They come to relax and expand.

They wait patiently for singers to fill the stools around the ceremonial drum. The drum provides the tempi. There must also be voices to make the melodies. If they aren't satisfied with the singers, they won't dance. These people are artistically temperamental without knowing what the word means. They just know what is important, what has to be.

But, satisfied with the singers, the dancers will start. The fun begins, and grows and grows. Dancing has always been the Indians' way of making the body sweat to "cleanse the soul." A clean soul is free to move, and the body moves with it. Spirits soar, cares are left behind.

Enormously delicate and precise timing is essential to Indian dancing, just as expert coordination is demanded by much of it. (The number of top-flight dancers and athletes of Indian heritage have made us especially aware of this.) But no matter how carried away a dancer gets as he shakes himself loose from the "wheel of life," every fiber of his body stops the instant the drum does. In a violent war song, with choruses building one on top of another, this is harder than it sounds. But it indicates how tightly the dancer is tied to the song.

Far different from the wild freedom of the hundreds of war songs is the restrained pace of the women's round dances. Again the dance is a song, and circling the drum is being part of it. There are perhaps three hundred Chippewa squaw songs—no one seems to know exactly how many—but they are all related. There are many sorts of variations, but the beat is always recognizable.

The "Sweet Corn Dance," long ago adopted from the Winnebagoes, consists of endless series of four verse units, each building from slow to very fast. Each bid for freedom from the restraining rhythm of the preceding verse becomes wilder than the last, until the footwork during the "breakout" approaches the unbelievable.

As important as their flying feet, are their body movements. At first just the arms swing, with hands and wrists in unison with the feet. The body bends and straightens from the waist like a willow tree before an approaching storm, its branches pitching and its leaves chattering with vibration. The head begins to nod up and down at a great speed, while at the same time it turns, birdlike, 180 degrees from one shoulder to the other, back and forth. Every part of the body seems to be going in a different direction, until at last you're watching a tree caught in a windstorm, twisting in every way as the body spins, retreats, backs up and darts forward.

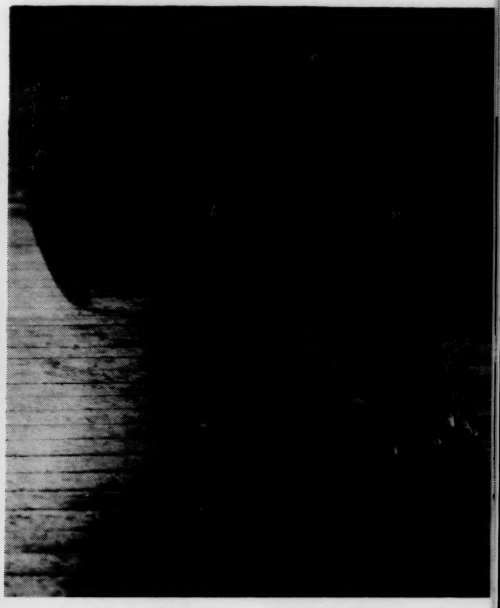
The muscles of these dancers are surely achieving the best possible circulation of blood—perhaps one reason why they live so long—but this is hardly the time for such thoughts. This is a time of rapture. This is the top of the world. This is being in love with everyone. And with this top-of-the-world feeling, there is, paradoxically, a depth of kinship and oneness with all creation.

This state of grace is never far out of reach for Indians. Even today their lives seem to span a greater distance in awareness than ours do. Perhaps this explains their immense security, which, despite all efforts, we have not been able to enslave, colonize or turn toward material acquisitiveness. *END*

"No matter how carried away a dancer gets as he shakes himself free from the 'wheel of life,' he can stop completely at exactly the moment that the drum does." The young people above follow leader Charlie Belille in accelerating movement of a Dream Dance. Note ankle bells, which accent the intricate rhythms.

The "'49 Dance" was one of those which started after World War I, when many Indians were first exposed to the white man's customs. Then, for the first time, he restricted his movements by joining hands to dance. The baby at left, in the lap of his drum-playing grandfather, indicates the early age at which Indian children are exposed to rhythm. They join in the dancing as soon as they can walk.

While one foot is in rhythm with the rapid drum beat, young Jimmy Morrow reaches to pick up the feather with his mouth. This Feather Dance is one of many Indian game dances which demand expert coordination.



FIRST OF A SERIES: well-known dancers tell some of their own discoveries in the realm of fashion and beauty.

BEAUTY AND THE BALLERINA: IRINA BOROWSKA

BY ALLYN MOSS

Jack Mitchell

"The style's the man," said Oliver Wendell Holmes. Irina Borowska agrees.

"I never decided to be interested in music, in dance, in nice clothes or nice surroundings. It was part of my life. Fortunately for me, my father, owner and publisher of the Polish newspaper in Buenos Aires, was a man of very broad interests. My mother, who had learned to sew in the convent where she was brought up, loved beautiful things, and even in times of war and revolt, when it was almost impossible to find things that might be called luxuries, she always was able to embroider a lovely pattern on a dainty bit of silk to make a special dress for her little daughter, or carefully knit a marvelous small coat that would keep me warm and also give pleasure to her eyes. She cares about those things, and I always have, too.

"In Buenos Aires, where I was brought up (my parents had left Poland before I was born), we did not live from day to day, despite troubled times — my father was anti-Peron. Our home was happy, and people from all over the world were our friends and visitors. I learned about opera and dance as a little child and loved it as part of my life. My mother and I never failed to appreciate the colors, the cut, the chic of the beautiful clothes we saw, off-stage as well as on, at the weekly galas of the Teatro Colon Opera.

"At home we had a piano, and often played four hands. School friends casually dropped in to spend an evening of talk about poetry or discuss avidly how the reigning soprano compared with Claudia Muzio, whose recordings we never tired of listening to.

"We had many Italian friends, some of them singers and members of the orchestra at the Opera House, and we spoke Italian with them. I learned French at the Alliance Francaise, and usually spoke Polish with my parents. At school, of course, I spoke Spanish.

"My favorite Polish visitor was Michel Borowski, who came to Buenos Aires when I was about 5. A fine ex-Diaghilev dancer, he was, until last year, director and ballet master of the Teatro Colon Ballet. Everybody seems to think that we are related, but in spite of the fact that our family names are the same, and I am indebted to him for much that I know, there is no blood relationship at all.

"It was, however, Michel Borowski who was responsible for persuading my father, who wanted me to study medicine, that I should be allowed the opportunity to audition for the Colon school when I was 8. And it was he, a year later, who convinced my father that I had enough talent to warrant reaching for a dance career.

"I saw much that was good and beautiful in those years, and plenty that was bad and terrible — largely, I suppose, because the head of a newspaper has to be in touch with all aspects of life. There was much to learn at school, but I did work very hard and was taken into the company at the end of four years. Then, when Leonide Massine came to B.A. and gave me the role of the Glove Seller in *Gaité Parisienne*, which I was permitted to dance fifteen times that season — despite the theatre's policy of rotating major parts — I felt very privileged.

"At Massine's recommendation, I was taken into Ballet Russe de Monte Carlo in 1954. These past six years I have spent about thirty-six weeks a year touring the U.S. with Ballet Russe. These were not always easy times either, but I again learned so much, and am very grateful for the opportunity to keep dancing and dancing."

Now that she has separated from Ballet Russe, there will apparently be no let-up of "dancing and dancing."

This month she takes off on a coast-to-coast tour with the Zachary Solov Ballet Ensemble. In April she joins London's Festival Ballet, and with that company will appear in most of Europe's summer festivals, including those in Switzerland, Belgium and — in July — Venice, Rome and Florence. In August and September she will be with the company in its London season.

She has more invitations than she can cope with to appear in Europe and South America, and waits only to see what the 1961-62 schedule of the Solov troupe will be before making further commitments.

In the meanwhile, having learned well the lessons of travel, and appearing in public always impeccably dressed, this young woman, still well under 30, has some very definite ideas, which she is gen-

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Irina Borowska and Michael Maule, leading dancers of the Zachary Solov Ballet Ensemble, which starts a coast-to-coast tour January 27 in San Francisco.

erous in sharing, about the practical aspects of touring.

A ballerina has fewer problems and slightly more flexibility than a corps dancer, who is allowed only one suitcase. But Borowska is very well aware of the difficulties.

"It is terrible," said the beauteous ballerina, sitting opposite me in her princess-line black suit and mocca-colored bonnet, a small mink stole across her shoulders. She looked anything but terrible. "Terrible," she repeated, and the slight accent, neither Polish nor Spanish, was irresistible.

"You arrive in the city after traveling for many hours in the bus. You are exhausted. You are hungry. You have barely had time to wash. You are due to practice almost immediately. Yet the people who watch you as you tumble out of the bus, or as you come into the hotel lobby or eat in the hotel dining room expect to see the dancers looking different from everyone else. They want them to be somehow wonderful looking. And so I believe that, in order not to disappoint them, the dancer must not only be dressed neatly — she must be dressed in such a way that no one will recognize her fatigue."

This, she believes, is why the dancer who can take only one suitcase on tour must plan her wardrobe wisely and imaginatively. Paring down to essentials is an absolute necessity. Even if one were coping with a single climate the problem would be difficult. But add warm climates and cold, day and night, plus different circumstances, and it is truly complex. Still, Miss Borowska absolutely deplores the dancer who arrives at the train station with the one suitcase—*plus* all sorts of untidy extra packages. "You must," she says firmly, "somehow get everything into that one suitcase."

First of all, she suggests, the dancer can learn to take full advantage of the extra suitcase that many companies will send ahead once a week to the theatre where the troupe is due to arrive. This suitcase can do much more than hold dirty laundry. In it the dancer can include several heavy sweaters, woolen underwear, a warm tweed skirt, perhaps a jacket — things that can transform a summer wardrobe into one suitable for winter. The touring dancer is not expected to carry his or her professional case, which holds practice clothes, toe shoes, make-up and such. Because of both of these helps, it really is possible for the one suitcase to hold the right clothes, and enough of them, without being too large to carry. America, she says a bit wistfully, is not Europe, or even Argentina, where a dancer (or any woman) is treated like a queen. Here the girls in the company get off the train or bus carrying their own suitcases. The boys, of course, have their own to carry. "I hate," she sighs, "to see dancers being so unglamorous. At least the suitcase must not be so large that the dancer looks obviously miserable carrying it."

"Remember too," she cautions, "that there cannot possibly be room for a varied and attractive wardrobe if you carry many petticoats or bulky clothing. In any case, dancers who hide their lovely bodies under the boring classic uniform of the very full skirt, tightly belted waist, pony-tail and overly made-up eyes all look the same to me — not like people, but like artificial dolls."

The first step in planning an ideal wardrobe for touring, Borowska suggests, is to think in terms of a fundamental color combination. Two basic colors are all that are needed, she thinks, and all one can or should carry. Then, if your basic colors are dark ones, you can highlight them with any number of bright accessories. If your two major colors are light, black accessories will set them off.

"For me, black or brown worn with beige is perfect. For contrast I sometimes add light blue in a scarf, gloves, perhaps a hat. A black hat, a black coat, can be beautifully brightened with accessories." But she thinks the dark coat must be classic enough to be able to go from the bus to a dressy party after the show, with the effect changed only through accessories and what is worn beneath. "Please," she begs the young dancer new to the ways of touring, "always ask yourself when you begin to put something in the suitcase, 'Will this look good in the morning *and* in the evening?'"

"It is hardly necessary to say that for the bus you must have a warm sweater and a skirt that will not crease too badly." "Or," enlarging on the idea, "a jersey." "For me, wool or silk jerseys are most wonderful. You can wear them in the bus. You can even sleep in them. When you get to your hotel room, you hang them up over the shower, run the hot water, and the dress is pressed. And who does not look good in a straight jersey dress?" Or in a knitted dress? "Those," she exclaims with unlimited enthusiasm, "are divine — the absolute end."

Dual-purpose outfits appeal strongly to Miss Borowska. She is especially fond of wearing a black jersey sleeveless blouse with a permanently pleated black skirt also, preferably, of jersey; and for the bus, a cardigan sweater. When the bus arrives in the city she finds it very easy to exchange the wool skirt for a beautiful dressy skirt (which she packs on the top of her suitcase the night before), take off the cardigan, dress up the blouse with a pearl necklace or a good broach at the side of the necklace. "Then I am quite ready. Ready to be seen in the hotel lobby, to go out to lunch or dinner, to go to a TV interview, to a party, or whatever." Her current dressy skirt is of satin beige brocade, very straight, with a high, wide belt V'ed in front.

But the skirt is not meant to substitute for the one special item of clothing that you should *not* be able to wear at all times. "One beautiful dress you must have." But this, too, should have at least two looks to it. She herself is now using a gold brocade, sleeveless sheath with a deeply scooped neck and a low back. The dress (made by her mother, who is still enormously skilled at dressmaking and makes most of her tutus, too), is straight and very simple, and so it can be worn to even moderately dressy affairs. But she also has an overskirt made of the same material that can be tied on to the back to make the dress much more formal, very high-fashion. Borowska believes that it is not difficult to find such changeling dresses today in department stores at reasonable prices.

And there is nothing from her but praise for nylons in the dancer's suitcase. For night clothes and lingerie, they are light, and dry at once. In a robe, they are not too warm, not too thin, not high-priced and available in simple, handsome styles.

She thinks the dancer's robe must be very attractive, because its role in backstage existence can be important. She has two robes. One is Japanese, of pink silk, with a blue and white floral design in back. The other is of blue nylon, straight and longish, and she sometimes wears it, for variety, with the two front panels wrapped around the back, and the very ends of the panels looped through the belt in front.

"Hats," Borowska wisely observes, "are such a personal matter. Not everyone can or wants to wear them." But she finds that certain hats, or "hat concoctions," as she

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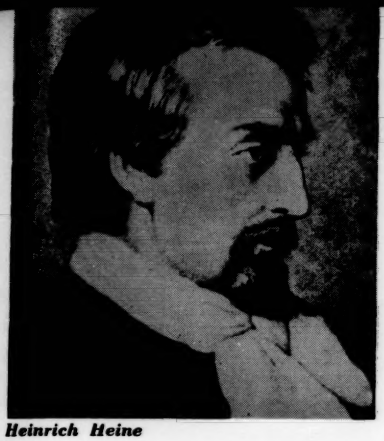


Heinrich Heine

HEINRICH HEINE'S UNPRODUCED FAUST BALLET

BY WALTER SORELL

The Faust legend is based on the life of one Dr. Johann Faust, a scholar, about whom fanciful tales were told even in his lifetime (he died ca. 1541). Many stories previously ascribed to other magicians and astrologers crystallized about him, as well as primitive lore of earlier times. At the core of this legend is the eternal struggle between good and evil, the dualism in man. In return for youth and pleasure, knowledge and magical power, Dr. Faustus sells his soul to the devil, personified by Mephistopheles.

The story of Faust's bargain and adventures began to appear in print from 1570 on. From Marlowe to Mann the subject has fascinated great writers, of whom Goethe achieved the most lasting literary success. Heine's dance-poem is, in contrast to Goethe's version, based on the original source material re-issued in Scheible's "Kloster" (1846).

Many operas deal with Faust. But there was only one memorable ballet on this theme. This was "Faust" by Jules Perrot, premiered at La Scala in 1848 with Fanny Elssler and, on the second night, with the American ballerina Augusta Maywood. This ballet was inspired by Goethe's Faust drama. Perrot knew nothing of Heine's dance-poem. *W.S.*

Heinrich Heine is best known to the dance world as the poet who inspired Theophile Gautier to help create a ballet that is one of the great classics: *Giselle*.

A week after *Giselle's* premiere at the Théâtre de l'Academie Royale de Musique in Paris on June 28, 1841, Gautier wrote a long letter to Heine in which, among other things, he said:

"My dear Heinrich Heine, when, a while ago, I reviewed your fine book *De L'Allemagne*, I came across a charming passage —one has only to open the book at random to find many—where you speak of elves in white dresses whose hems are always damp; of nixies whose little satin feet patter on the ceiling of the nuptial chamber; of snow-colored Wilis who waltz pitilessly; and of all those delicious apparitions you have encountered in the Harz Mountains and on the bank of the Ilse, in a mist softened by German moonlight; and I involuntarily said to myself, 'Wouldn't this make a pretty ballet' . . .

"Since the state of your health has prevented your being present at the first performance, I am going to attempt, if a French journalist is permitted to tell a fantastic story to a German poet, to explain to you how M. de Saint-Georges, while respecting the spirit of your legend, has made it acceptable at the Opera . . .

"The second act is, as nearly as could be done, an exact translation of the page I have taken the liberty of extracting from your book. I hope when you return from Cauterets, fully recovered, you will not find it too misinterpreted . . ."

And the letter closed with the words: "So, my dear Heine, your German Wilis have succeeded completely at the French Opera."

Although Heine was then living in Paris, we are not certain that he saw a performance of *Giselle*. If he did, it was certainly not at that time, for he was deeply preoccupied with himself, his illnesses, and with a nasty, scandalous affair which resulted from his vituperative attack on Ludwig Boerne, another German writer. In Heine's book *On Boerne*, all the stored-up bitterness of many unhappy years misled him into slandering the lady to whom Boerne was emotionally attached. Although Heine's health was then in very poor condition, the lady's husband sought revenge.

It will never be proved whether Heine's or the husband's version of the famed incident in a Parisian street was correct—whether, at their meeting, Heine was slapped by the husband and fled to the Pyrenees to escape the duel, or whether Heine told him he was about to leave for Cauterets in the Pyrenees and left his address. The former seems unlikely, as Heine, on his return to Paris ten weeks later, had trouble in finding his adversary, whose version of the story had meanwhile been taken up by the papers. It would seem plausible that the husband's feeling for revenge was cooled by then, in fact satisfied by the well-circulated, slanderous reports of Heine's "cowardice." Whatever the truth, it was now Heine's turn to demand a duel. This duel took place on September 8, 1841. Heine reported:

"The day before yesterday at seven o'clock I had at last the satisfaction of meeting Mr. Straus. He showed more courage than I had credited him with, and he was remarkably favored by circumstances. His bullet struck my hip, which is at present still very swollen and as black as coal. I have to stay in bed and shall not be able to walk properly for some time. The bone was not injured, but has suffered a bruise which I still feel. The affair has gone off well for me—physically, not morally . . ."

He remained in a miserable state of mind from then on. A week before the the duel, he married his mistress, the shop girl Mathilde, in order to secure her legal rights in case of his death. Not immediate, but slow, death was waiting at his door. "The horrible thing is dying, not death . . ." he wrote in 1846. On his "mattress grave" he spent another ten years in waking agony, fighting relentless pain and the even more relentless demands of his landlord, the physicians he needed and despised, and his extravagant young wife.

Between 1846 and 1851 Heine wrote a whole volume of verses, the *Romancero*, which proved to be the crowning point of his poetic achievement. And during these

(Over)

agonizing years he also wrote a few works in prose, among them *Gods in Exile* and his famous *Confessions:* "Ah! God's mockery weighs heavily upon me . . ."

It was in this desperate mood, in 1847, that Heine fashioned a ballet scenario which has the stamp of his genius. Perhaps it was the success of *Giselle* that prompted him to embrace Terpsichore.

In his introductory remarks to the libretto, he writes that Mr. Lumley, Director of Her Majesty's Theatre in London, had asked him to write a ballet libretto for the Theatre of Her Majesty the Queen, and that *Doctor Faustus, a dance poem,* was the result. As Mr. Lumley seems to have been in a hurry, Heine finished the script within four weeks. (He remarks in the preface that Goethe took a lifetime for *his* Faust.)

But oddly enough, Heine's only deliberate ballet story has never been put on its dancing feet. Not then and not later. And for more than a century it has gathered dust as a little noticed chapter in his collected works.

The legend of the learned Doctor Faust or Faustus who surrendered his soul to the devil in exchange for youth, knowledge and magical power is supposedly based on the life of one Dr. Johann Faust about whom fantastic tales were told in the 16th Century. They were used for many puppet shows all over Europe, and Christopher Marlowe based his Faust play on these sources. But ever since Goethe wrote his philosophical play on man's dualistic—the Faustian—nature, this legend has become an innate part of the Western World's mind and culture.

What probably attracted Heine most was his idea of turning Mephistopheles into a Mephistophela. Based on his claim that "Mephistopheles not only has no real Gestalt, but has also never become popular in a definitely set shape," he decided that the devil could easily be shown as a woman, who, moreover, seen with balletic eyes, could enchant the audience as a prima ballerina.

When Faust, the erudite scholar, at the very beginning of the ballet practices his magic art and attempts to conjure up the devil, he is at first stunned that "the devil could not find a more horrible shape than that of a ballet dancer," but being the male he is, he finally takes a liking to this graceful girl, this devil in tutu. The first thing she does—with the instinct of the female to change the looks of a room—is to transform everything in his study with her magic wand. Everything becomes somehow more enjoyable and beautiful, but without completely losing its former reality—a female trick to ingratiate herself to the doctor. And then she presents Faust with the ominous parchment that proposes the exchange of a year of youth in exchange for his soul, while assuring him of her friendship.

But Faust is not yet ready to sign, and demands to make the acquaintance of the other princes of darkness. These frighteningly ugly figures of Hell appear. Even as they dance before Faust they turn into charming dancers. This is our introduction to the corps de ballet. There is the clear innuendo that the spectator sees beauty where in reality there is hellish ugliness.

Although Faust enjoys looking at these devilish girls, he finds that none really satisfy his taste. But Mephistophela seems to know what he wants. In the mirror on the wall appears an enchanting woman dressed like a duchess. Doctor Faust feels admiration, desire and love at first sight, and he approaches the mirror and makes his longing known to her. She rejects him. He kneels down before her, imploring her to accept his love. She gestures in contempt.

Distressed, he turns to Mephistophela for help, and she, who has waited for this moment to teach him and the audience a lesson, conjures up a handsome male ballet dancer who gains the lady's favor by dancing a few fairly insipid steps.

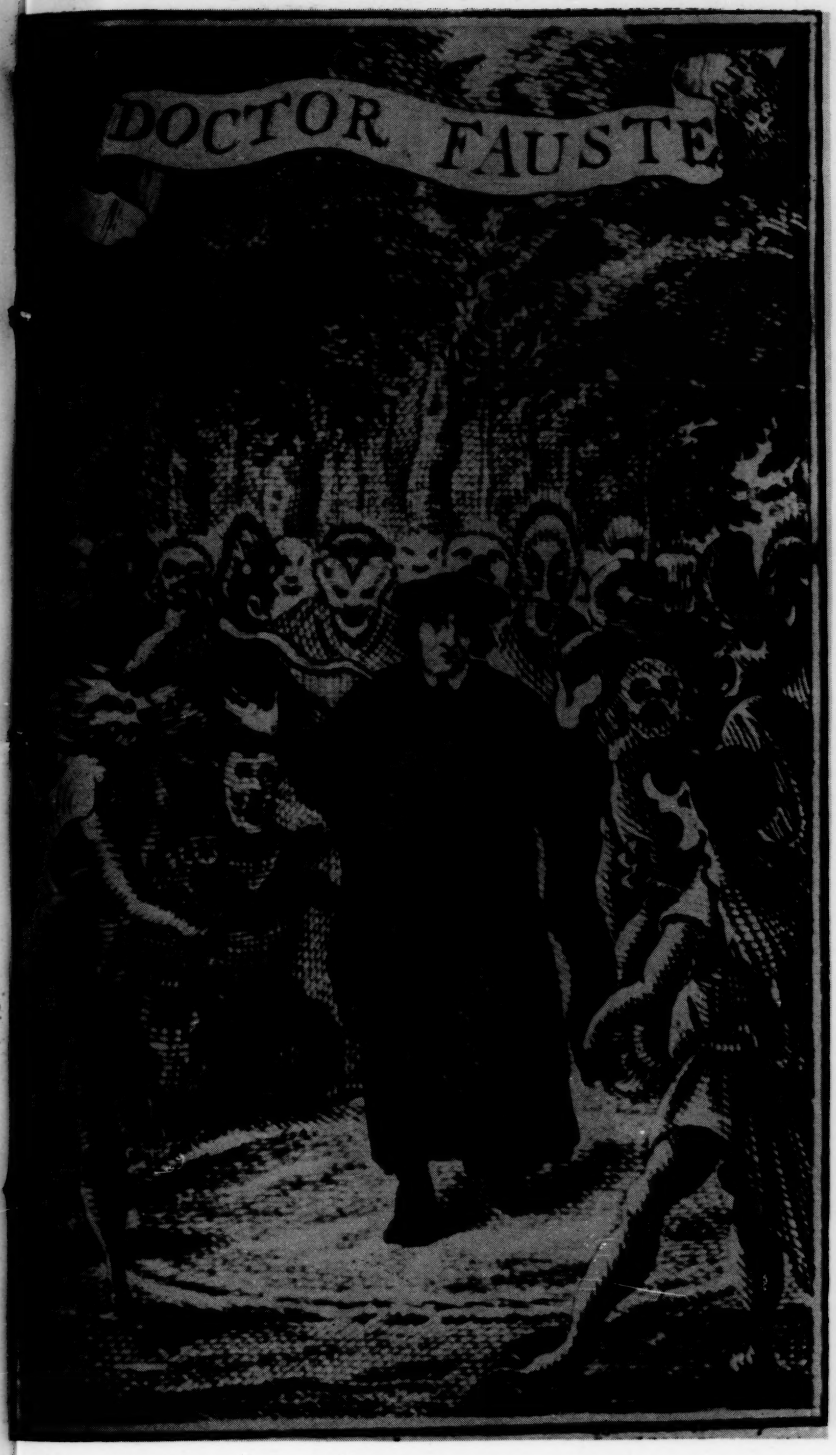
Now Mephistophela indicates that Faust can be just as successful with the lady of his desire if he signs the pact. Faust, without a moment's hesitation, signs with his blood. The male dancer disappears. Mephistophela and the entire corps de ballet give Faust his first lesson. His stiff limbs become suppler and suppler until he, too, dares to dance in front of the mirror for his lady love. She begins to respond. However, the beginning bliss of love is rudely interrupted by Mephistophela, who finds that Faust is not yet skilful enough as a dancer to deserve such happiness. The lady disappears again, and Faust must continue to practice his entrechats and tours en l'air until the curtain falls on act one.

Long before Goethe's early 19th-Century play, the Faust legend was material for European artists and authors. Above, a mid-17th Century etching, by the Dutch painter Rembrandt, of the then already legendary physician-magician. Goethe Museum, Weimar.

The second act takes us to a square in front of a castle. It seems to be a festive occasion. Gentlemen of the aristocracy are courting their ladies, and on a dias we find "the woman in the mirror" seated in the center, only this time she is very much alive as the Duchess of the castle and the wife of an elderly Duke, whom we see at her side. The Duchess wears a golden shoe on her left foot.

A bucolic scene in Rococo style is enacted for the enjoyment of the assembled courtiers. The performance is interrupted when Faust and Mephistophela enter with their demonic, yet sweet-looking corps de ballet. Faust and his partner greet the Duke and his wife ceremoniously. Then Faust dances his praise of the Duchess' beauty, and all four dance together, Faust

This illustration of Faust in a magic circle, surrounded by phantoms of the devil, first appeared in France in the 1712 edition of "Histoire Prodigieuse Et Lamentable De Jean Fauste, Grand Magicien, Avec Son Testament, et Sa Vie Epouventable."



with the Duchess, Mephistophela with the Duke. The enraptured passion which Faust shows in his dance with the Duchess has its satiric counterpoint in the awkward movements of the Duke, who becomes enamoured with Mephistophela's charms.

Heine now makes the Duke demand to see a few tricks of Faust, the great magician. As a test, the Duke suggests the scene in which King David danced before the Ark of the Covenant. Faust complies with his host's wishes, and the audience on stage is enthusiastic about this interlude, which is followed by another pas de quatre in the course of which Faust becomes more daring in wooing the Duchess. A kiss on her neck leads to the discovery of a devil's mark on her fair skin. The Duchess a witch? She protests vehemently. But in the heat of her denials, she forgets about her golden shoe, another proof, of which Faust now becomes aware. He demands a rendezvous at the next Witches' Sabbath. She promises to meet him there.

To give the choreographer another chance to prove his mettle, Heine has his Duke ask for more magic tricks. And now the poet again overlooks technical difficulties and demands that Faust turn

(Cont'd on page 56)

Below, a 1640 illustration for an English ballad called "The Just Judgment of God Shew'd Upon Dr. John Faustus." From the British Museum, London.

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman; Text by Saul Goodman

MARY HINKSON

With the presentation last spring of George Balanchine's *Figure in the Carpet*, City Center dance audiences made the acquaintance of talented, charming Mary Hinkson—seen with Arthur Mitchell in the "Oni of Ife and His Consort" divertissement. For Mary, it marked her return to City Center, where in past seasons she had danced in many performances given by the New York City Opera Co. However, the center of her performing activities has been and continues to be the Martha Graham Co.

When she was 7 years old, Mary's father, then a medical student, went to Paris for a year of study and took his wife and daughter along. Mary vaguely recalls taking a few ballet lessons there. Back home in Philadelphia, she continued academic, but not dance, schooling.

In high school, Mary took a course in eurhythmics, which she enjoyed tremendously. When it was time to select a college, she chose the University of Wisconsin, which offers an extensive curriculum in physical education. But once she participated in a few modern dance classes, she recognized what she wanted.

As a modern dance major, of foremost interest to her were the courses given by Margaret D'Houbler, who pioneered the teaching of dance in American colleges, and who was then head of the dance department there. Her method combined technique training with providing opportunity for personal style to emerge.

After graduation, she and four classmates (plus someone to change records) did a barn-storming tour of summer colleges and theatres. Among those in the group with Mary were Matt Turney and Miriam Cole. All three later turned up at Martha Graham's school and company.

On arriving in New York, Miss Hinkson went almost directly to the Graham School. A year later, she joined the co. and appeared in its 1952 season, dancing her first solo, the role of Earth in *Canticle for Innocent Comedians*.

The following year she was also engaged by choreographer John Butler to appear in *Amahl and the Night Visitors* (twice on TV) and in the season of NYC Opera. Originally set to dance only *Carmen* and *Aida*, Mary soon found herself on stage whenever a dance section occurred. Most rewarding was her assignment in *Bluebeard*, where in her role as dancing counterpart to the lead singer, she was on stage almost throughout.

During the next two years, she appeared in concert performances with Pearl Lang, and Fred Berk, at the 92nd St. Y and at the Henry St. Playhouse, where, having completed a composition course with Louis Horst, she followed his suggestion "now get out there and do it." She has so far choreographed two solos and one duet, and hopes to return to the role of choreographer one day when she feels "ready and inspired." She was also on call for frequent demonstrations with Miss Graham, and began teaching for her.

In 1954 she accompanied the Graham Co. on its first European tour, March to June. She stayed on for an additional six weeks of sightseeing in Rome, whose beauty captivated her. At the same time she took jazz classes with Paul Steffan, a former Jack Cole dancer.

Back, she was with John Butler's Dance Theatre, and appeared on TV's Camera 3, Adventure, and Omnibus programs, as well as in local concert performances. She also danced in the NBC Opera's *Le Bourgeois Gentilhomme*.

In the spring of 1955, she again appeared with the NYC Opera. As soon as that season ended, the American Dance Festival began, and Mary was kept busy dancing for and with Martha Graham (she created Joan The Warrior in *Seraphic Dialogue)* and for and with John Butler (appearing in his controversial *Brass World* opposite Glen Tetley).

When the Graham Co. embarked on its tour of the Far East in November, 1955, Mary passed up this opportunity to marry Julien Jackson, a member of the NYC Dept. of Health and a man with a fine talent for cabinet making. She also started ballet classes with Karel Shook.

Mary Hinkson and Alvin Ailey were the featured dancers in *Sing, Man, Sing*, a variety show headlined by Harry Belafonte which toured for twelve weeks. Then she appeared in the Graham film *A Dancer's World*.

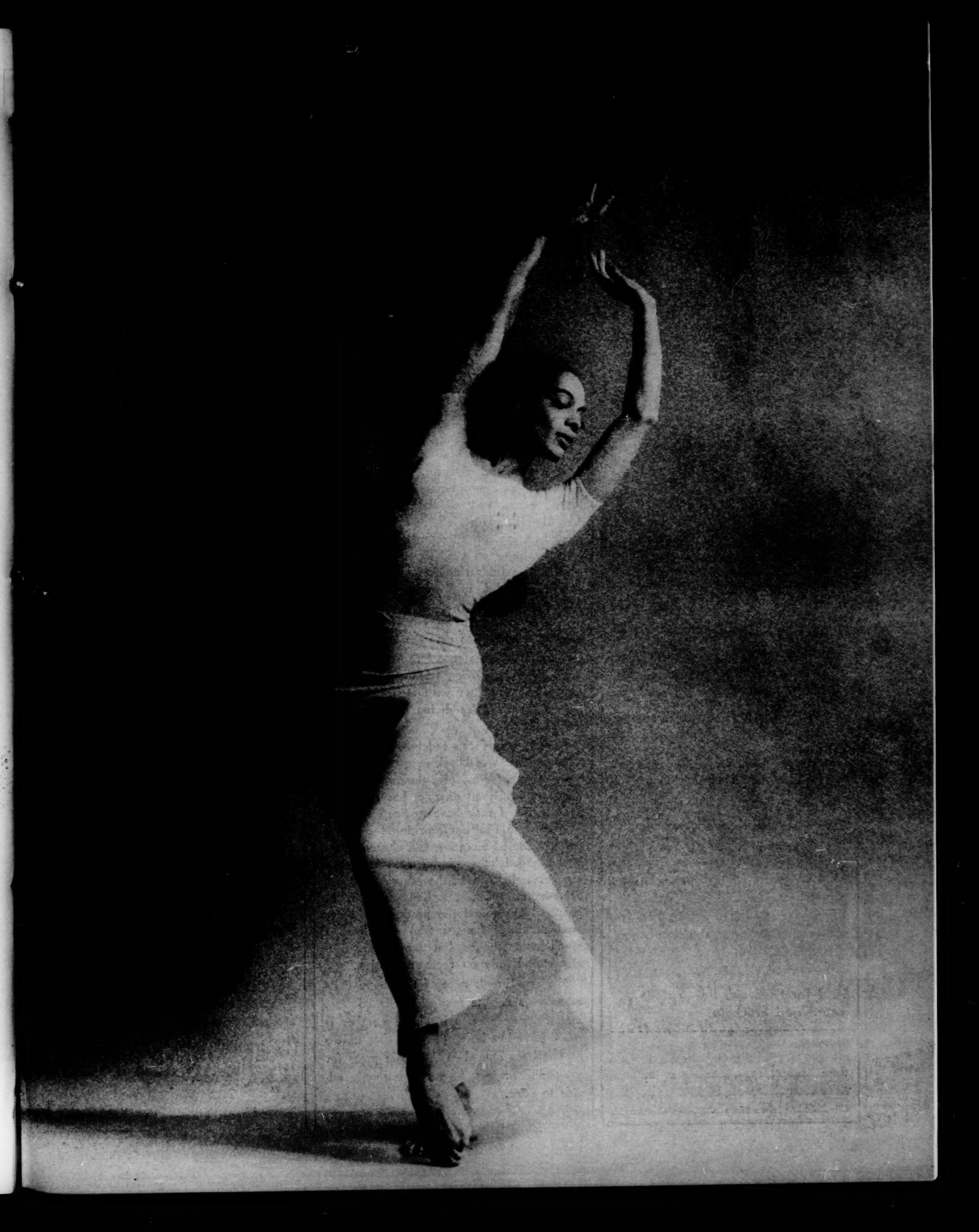
After the arrival of daughter Jennifer, late summer of 1958 she rejoined the Graham Co. for its seven-week tour of Israel, adding to her solo roles Iphigenia in *Clytemnestra*, Eve in *Embattled Garden*, and Joan The Maid in *Seraphic Dialogue*.

Other credits include an appearance in the film of Graham's *Night Journey*, a concert appearance with Donald McKayle which was later repeated on Camera 3, and a pas de deux with Arthur Mitchell on the first Belafonte TV spectacular.

Just as soon as Mary Hinkson's first season as guest artist with NYC Ballet concluded, another exciting Graham season commenced. From whence to Italy for summer appearances at the Spoleto Festival of Two Worlds, where she and Mitchell danced in works by Herbert Ross, Donald McKayle and Karel Shook.

This past November, while preparing for appearances on the second Belafonte TV show, another ballet season with *Figure in the Carpet*, and a concert performance in the works of fellow Graham dancer Yuriko, Mary suffered a hip injury. She had to relinquish the TV show and the beginning of the ballet season, but happily recovered in time for the concert and further performances of *Carpet*.

What next? Graham? Ballet? TV? Mary Hinkson loves any challenge.



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WESTBROOK *(Cont'd from page 25)*

(totaling seven), the last of which was Michael Kidd's 1949 *Love Life*. He used his salary to supply himself with costumes, scores and so on for the concerts. "By this time I knew I was a choreographer."

Today Frank Westbrook is very active in TV and industrials. His big TV break came when "wonderful mention" in the *New York Times* of a work he presented at Talent '49 attracted the attention of ABC. He won the assignment of taking over the Paul Whiteman weekly spec. series (1950-52) from Valerie Bettis, who quit to join a Broadway show. "I had been making $95 a week on Broadway, and they asked me if $300 a week would be all right. I said I thought it might do."

Hired for a three-week fill-in, he stayed two-and-a-half years.

From James McNaughton, art department head on whose recommendation producer Ward Byron hired him, he learned "an enormous amount about lenses, areas, and all the techniques of TV filming." Other TV stints have included Voice of Firestone, the Arthur Godfrey Show on CBS-TV (1958) and a brief and exhilarating adventure in madness in London in 1955, experimenting with England's early stabs at commercial TV with a Marti Stevens (chanteuse) show that sought to emulate U.S. TV.

"A wilder experience I've never had in my life — they even tried piecing camera tripods together with string. I adore the English, they're divine people — I'd love to go back."

His work prospects indeterminate at the moment, Mr. Westbrook says that "having had to slave for my own dancing, I'm not about to brush off anyone, but if people contact me, I may have to keep them in abeyance if I'm not working." He has just completed directing and choreographing a Studebaker industrial, and has another industrial in the offing. "For the Studebaker show, I called about eight people I knew and the producer did the final picking. Dancers who sing have a much better chance, but dancers are usually called only on recommendation."

Mr. Westbrook accepts telephone calls as well as credits mailed to his 25 East 11th St. residence. His phone number is AL 5-2262 but he emphasizes that unless he has been named in the trade press for a specific project, he may have only advice to offer.

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BEAUTY AND THE BALLERINA

(Cont'd from page 44)

calls them, help her to attractively hide her hair, which because it is thin is sometimes very hard to fix — or after a performance, when it is wet.

"While some dancers," she says, "can always make their hair up beautifully into a chignon or a french roll, mine must often be hidden. And so I make my own turbans." She makes almost all her hats, and recently created a very dressy one to wear at a special occasion. First she went to a hat supply store and bought the basic cap structure. Then she bought some dark green satin to cover the cap and, with six yards of tulle, she built a tall spiral tower on top of the cap. She caught the tulle in the back with a pin, and sewed a few dark green diamonds in the tulle. The effect, according to her friends, was "wonderfully astonishing." She also likes making crowns or headdresses for her stage appearances (and recently made a lovely gold one, the base of which was very thin wire, for friend Maria Tallchief).

But this delightful young woman does not limit her practicality, skill and imagination to performance or to clothing. Her efforts to beautify her surroundings on tour extend even to the bus she travels in. She hangs curtains in the windows next to her seat. She has her own blanket and pillows which match her curtains. A low, low coffee table fits beneath her seat during the day, and serves as a foot support at night when she sleeps. Last Valentine's Day she hung a red and white angel in the front window of the bus, pasted hearts on all the other windows. "It makes a much more pleasant atmosphere," she explains. "It's true that it's sometimes a struggle to look nice and to keep things looking that way. But it is important to do so. It strongly affects how you feel inside, and this affects your dancing."

To meet the reality of the dreary, dirty dressing rooms dancers find in most theaters on tour, she carries a turquoise plastic mat which she puts on the dressing table. A matching turquoise towel covers her dressing chair, and several others are hung at the sink. She keeps her make-up and jewelry in a large decorative box on the dressing table. Her comb, brush and mirror are of gold.

And she always carries a small menagerie of miniature glass elephants which she faces inwards in the room — never towards the doors or windows.

"Otherwise," Irina Borowska smiles radiantly, "the good luck they bring goes away." *END*

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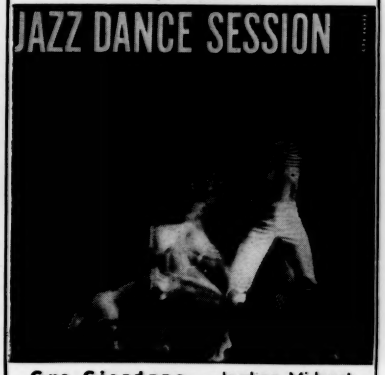

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TAP DANCING

PART V:

ACQUIRING TECHNIQUE

BY PAUL DRAPER

The most difficult of the questions I was asked was: *How did you acquire your technique?*

This should be easy to answer. Every dancer knows how long he has studied and how hard he has practiced. If you add up the hours and multiply by the effort, the result should tell how you acquired whatever technique you may have. But it isn't that simple. Many dancers study for years and practice every day and still do not possess the technique they would like to have, or that would make them suitable material for a professional career. (Assuming, of course, that you have had good training from first-class teachers, and have not practiced faults.) What is it, then, that makes the difference? I don't really know. I only can outline what I think may be the causes.

Let's start by investigating the meaning of the word "technique." Does it mean the ability to do any step in the vocabulary of your chosen field of dance? Does it mean that you can do a limited number of steps with consummate ease? Does it mean that you can dance beautifully before an audience and excite them, or does it mean that you shine in the classroom and never make a mistake? Just stating the questions shows how complex the subject is. The dictionary says "technique" is the method of performance, especially as it applies to an art form. This isn't really a very satisfactory answer, and leaves a vague impression—as a dictionary so often does. Let us say, as a basis for discussion, that technique in the dance means you have so mastered the physical tools of your medium that those tools are not noticeable as such — the audience being aware only of the dancer and the dance, not of the steps and movements.

In tap dancing this means that every movement used in any step must be practiced by itself until the will and the resultant act are as nearly together as nerve and muscle response make possible. There

is no conscious decision to do such and such a movement; there is only the conscious decision to dance a certain dance or variation.

How does one go about this? As an example I'll tell you about learning to do wings. After I had struggled through the initial phase of holding onto chairs so that I could support my weight on my arms, I began to do them unsupported on the floor. I would do about fifty of them on one foot, and then on the other. I would follow this with wings changing from foot to foot with a grand battement of the free leg. This I would do a hundred times with varying arm patterns. I did this every day for about ten years. I don't do so many in practice now, but I do many more in dances than I used to, and perhaps forty to fifty in various new patterns every day. I find that if I don't do this the wings begin to show an effort, or I may miss some altogether.

In the case of simpler steps like slaps and shuffles, I put them into combinations such as waltz clogs and essence steps and improvise for about half an hour. I change rhythms and accents to avoid falling in love with some particular sequence. Herein lies a serious pitfall. It is most seductive to do a certain step continuously in a certain way. You soon gain such complete mastery that doing it in any other fashion is a letdown, and soon you just won't do any other form of it. That is the beginning of the end. Be careful.

To follow the above outline throughout a complete vocabulary of tap dancing means about six to eight hours a day, and I hardly think the average student wants to do that. If you do less you'll learn less, and you know it. There are hundreds of thousands of students, but mighty few dancers.

So much for a brief outline of the physical work involved. I haven't even mentioned the hours of exercise necessary to develop leg, arm and body movement. They are common to all forms of dance, and I am limiting this article to tap dancing.

There are two more essential parts to acquiring a tap technique. The first is being able to keep time and develop a sense of rhythm. I fear that keeping time is an innate quality, and either you can or you can't — like being tone deaf or color blind. Keeping time is an essential tool of the dancer. If you can't do it, then accept the fact and find some other medium of expression. But if you can keep time, then there is hope that with great effort and constant work you can develop a sense of rhythm, even if you have only a very slight perception of it at first. It's like not having a sense of humor. Humor is a product of environment, an observing eye and ear, and a quick, associative imagination. It can be practiced. Rhythm can be practiced almost constantly, though it may drive your friends crazy. Any regular cadence affords the background. The faucet drips; the taxi meter ticks; footsteps fall, so does rain; your heart beats. Whatever keeps time lets you practice rhythmic patterns without limit. In your head, or with rings on your fingers and bells on your toes.

How do you know if you're learning anything? You know by the increasing ease with which you understand any rhythmic problem presented to you, and by how well your steps sound. You can also tell, on a somewhat longer scale, by the fact that you'll be more successful and make more money.

The third and last part about acquiring technique is this: When (1) you can command the steps without conscious effort, and (2) have developed a sense of rhythm, you (3) have to put them together so they look good, like a dancer should.

(more next month)

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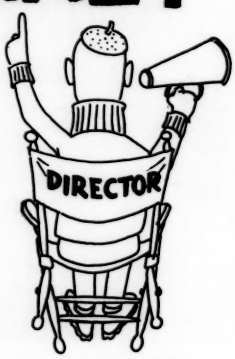

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this program — or isn't everyone as surfeited with singing as I am?

Juliet Prowse, the guest star on the Perry Como show of Dec. 7, seems to be a very lucky girl. How else explain stardom with apparently little more than run-of-the-mill-talent? She entered the theatre world as a dancer, later developed the singing and acting—yet when she danced in the production numbers on this show, every one of the girls in the ensemble was dancing better. Gwen Verdon can wear the same drab leotard as the ensemble and do the same steps as she weaves around on stage with a large chorus, and yet have every movement gleam with the extra magic of her superlative dance ability. Miss Prowse danced most in a scene that was a clever tour of Broadway shows with numbers typical of the style of the shows. No credit was given, but I assume the number was arranged by Peter Gennaro and danced by the first-rate group he has been directing on the Como show.

Gennaro is one choreographer who should not give up performing. He is a fine dancer and he showed it in his wonderful comedy dance on the Nov. 30 Como show.

Carol Lawrence is a star who can carry a dance number, and she demonstrated it again on the Garry Moore show of Nov. 29. "Slap that Bass," a dance and song about the big fiddle, was not unamusing, but one kept remembering that this motif was stretched into a whole number, while it was just one chortling moment in Mata and Hari's Carnegie Hall classic. Miss Lawrence was lovely in a song and dance about Broadway later in the program.

Peter Pan, presented for the third time on Dec. 8, proved, if it needed proving, that Jerome Robbins has the freshest choreographic imagination of our times. Although the production was tabbed "after" Robbins (who was more personally involved the first two times), the dance passages seemed authentically reconstructed. The Indian dance, led by the delightful Sondra Lee, had a zing to it, an originality that made one more than ever aware of how stale and derivative most television and Broadway choreography is these days.

Once in a dog's age a real talent turns up on an amateur show. On the Ted Mack show of November 27 Billy Wall, a 9 or maybe 10-year-old lad, danced an ordinary tap routine with the swing and grace of the real dancer he should grow up to be. *END*

TALK OF THE TRADE

BY TONI HOLMSTOCK

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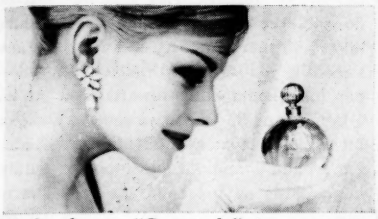

of the desert. "Crescendo" is a provocative mood, a signature for the woman looking for a new beginning for the New Year. Lanvinette ⅛ oz. $5.00, extract ½ oz. $15.00, toilet water 4 oz. $6.00, toilet water spray 2 oz. $6.00.

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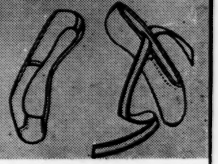

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HEINE AND FAUST

(Cont'd from page 47)

the corps de ballet back into the same frightening creatures of hell which they were when they first entered the stage in act one. Moreover, in a boisterous, wildly comic scene Heine would like to see them disappear in flames. In the ensuing pas de quatre for the two leading couples, he pictures their passions as becoming more and more intense, ending with Faust kneeling before the Duchess, who does not hide her feeling toward him. At the other end of the stage we see the Duke on his knees like a "wanton, though doddering, Faun" and Mephistophela putting huge horns on his head. As Heine imagines it, the Duchess rushes toward the Duke and holds him back by his horns, while in the general bewilderment among the courtiers, Faust and Mephistophela escape.

The third act unfolds as the nocturnal scene of the Witches' Sabbath. It is a highly bizarre affair. Creatures of the underworld are dancing with prominent figures of various countries and epochs as if this were a timeless and international costume ball. An altar stands in the center of the stage, a he-goat ensconced on it. The dancers often turn toward the altar, showing a kind of facetious and lascivious homage.

Faust finds his Duchess, who, Heine says, should appear as naked as possible. Their wild dancing is in contrast to whatever Mephistophela and her partner do. She and the Duke, in a black Spanish coat and a blood-red feather in his beret, dance in extremely slow measure, full of empty gallantries—of the gentle lie. Faust and the Duchess reach the climax of their ecstasy and leave the stage while the group performs a round dance in which the dancers move back to back without ever seeing their partners.

According to his annotations, Heinrich Heine attached great importance to this circle, and explains that, as a measure of precaution, none of the creatures of the underworld wants to see the face of his or her partner. Witches, who may later face their judges, want to make sure not to be able to identify the person they have met at the Sabbath dance.

Then there is a scene which might be called The Adoration of the Goat. A great many of the most prominent personalities of yore come to kneel before the altar, after some fast turns or exaggerated polka steps. Meanwhile, nuns and monks have appeared, dancing grotesquely. Faust and the Duchess return, but he has changed. While she still pursues him with her

caresses, he is annoyed and makes clear that he is no longer interested in her.

The goat steps down from the altar and dances a stately minuet with her. As this pas de deux unfolds, Faust tells Mephistophela of his disgust with the Duchess and with the Witches' Sabbath. She realizes that Faust has reached the point where he desires the purity of beauty. With the help of her magic wand, the spirit of Helen of Troy becomes visible. This is obviously the ideal of antiquity, Greek harmony, pure beauty.

Faust escapes with Mephistophela to find the Hellenistic ideal, and the Duchess, aware of his flight, falls into a state of uncontrolled fury and then faints. She is carried around in mock triumph. Church bells and organ music sound like an infamous parody of holy music. Then everyone turns toward the altar, where the he-goat disappears in flames. After the curtain has come down, thought Heine, the audience should still hear the "gruesome, outrageous sounds of this satanic Mass."

The fourth act brings us to a Greek island of Homeric beauty. In his letter to Mr. Lumley, Heine calls it "Achillea" and places it somewhere at the estuary of the Danube. This is an island where Trojan heroes live together with Helen, their queen. When the curtain rises she dances with her maids in front of the temple of Venus. The dance is "chaste and solemn."

It is an island of untroubled happiness. Faust and Mephistophela arrive there on black horses which carry them through the air, and are deeply impressed by the sight of this "Ur-beauty," as Heine describes it. The islanders greet them with grace, invite them to stay, to eat, to share their happiness. Faust and his partner reply with gay dances which turn into a procession leading into the temple of Venus. When Faust and Mephistophela re-appear they have exchanged their medieval garb for the "simple magnificence of Greek clothes." A "mythological" pas de trois is danced by Faust with Helen and Mephistophela.

Then, while Helen and Faust rest at the right of the stage, Mephistophela leads a group of bacchantes in a lively dance. They are joined by young men fighting mock battles, and by amoretti. Suddenly the madly jealous Duchess appears and brings an end to this playful, innocent dance. She reproaches Faust violently, then harangues and attacks Helen, whom Faust tries to protect. During this struggle she succeeds in getting hold of Faust's magic wand. She swings it wildly around and suddenly the stage darkens, the noise becomes unbearable.

When the light comes on again Faust finds Helen changed into an old woman. Enraged and desperate, Faust stabs the Duchess. The islanders are furious at what has happened to Helen and threaten Faust and Mephistophela, who flee the scene.

The poet gives this episode a characteristically Heinesque twist as he writes of the portentous meaning of the beautiful Helen in the Faust legend. It explains, he feels, the epoch of Faust and gives certain clues to the saga itself. This flowering ideal of grace and beauty, symbol of harmony, stands for the Hellenistic dream emerging in the heart of Germany at the time of the Renaissance. But in Germany it was also the time of the Reformation when Luther translated the Bible, and Heine says that "the rebellion of the realistic, sensual joy of life pitted against the spiritual, old-Catholic asceticism is the actual idea of the Faust legend." Faust knew his Homer by heart as much as his Lutheran Bible, and, according to the oldest Faust sources, the devil's intention was "to keep Faust from entering matrimony and to force him into the hellish, abominable net of whoredom when he gave him Helen as concubine."

The last act takes place in a square in front of a Gothic cathedral. We are among burghers somewhere in Holland. Costumes are those of the 16th Century. It is a typical noisy fair, with tables, gay groups, musicians and puppet shows. Some villagers drink and eat heartily; others play games.

Doctor Faust, standing on a cart, and clad in the kind of flamboyant costume that befits a medieval quack, is pulled on stage. Mephistophela, also garishly dressed, leads the horses. She praises the fame of the great doctor, who is soon surrounded by the people and sells them little bottles and wonder drugs for much money. Some people bring him a specimen of their urine. He is also kept busy pulling teeth. He performs miracles by curing cripples who then express their joy through dancing. He sells vials, the content of which heals all wounds, frees everyone from ills and makes them spin and turn.

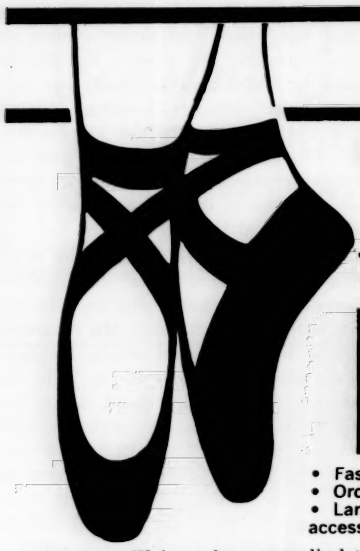
The festive crowd is seized by an irrepressible desire to dance. Faust has meanwhile approached the Mayor's daughter, and, charmed by her unaffected demeanor and simple beauty, he declares his love. Pointing to the church, he asks her to marry him. She takes him by the hand and brings him to her parents, in whose presence he repeats his request. Blushingly she says yes, and they both receive the parental blessings. Church bells begin to ring, and they receive flowers. Forgotten are all dreams of greatness and adventure. Faust has finally found his happiness in the cozy and modest love of a simple girl.

The bride and bridegroom, with a solemn group behind them, move in the direction of the church. But on their way Mephistophela stops Faust. She commands him to follow her. He resists. Mephistophela lifts her hand, and the bells stop ringing. She lifts her hand again, and hellish noise mingled with sarcastic laughter is heard. The villagers flee. Mephistophela takes a parchment from her bosom and shows it to Faust. It is his agreement with the devil, signed with his blood. His time of borrowed youth is over.

Faust wants to flee, but wherever he turns devilish monsters bar his way. He kneels down and implores Mephistophela's mercy. She laughs. She makes him get up and dance with her a macabre pas de deux in which she turns into a snake and strangles him. He dies in her arms while dancing. Then she triumphantly dances around his dead body, supported by some of the underworld creatures. When this dance reaches frantic intensity the curtain falls.

The poet defends the creation of Mephistophela, the devil as a woman, in his letter to Mr. Lumley, pointing out that the devil must not be seen as an ordinary hellish blackguard, but a "subtle spirit." Moreover, "the devil loved to disguise as a woman," as the oldest Faust book tells: "When Faust was alone and wanted to meditate on God's word, the devil would come to him in the shape of a beautiful woman, embrace him and indulge in lasciviousness with him, so that he soon forgot the word of the Lord and, disregarding it, continued in his libertinage."

But Heine's dance poem contains the most essential material of the old legend of Doctor Faustus. Heine not only used its major ideas as he knew them, but he also constantly referred to books about Faust which he remembered reading when he was a boy and which he saw enacted in puppet shows. And although the writing of this scenario took only four weeks, including the research that went into it, it remains a fascinating document of a highly literate mind, a daring step of a poet into the gossamer world of the ballet. *END*



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REVIEWS *(Cont'd from page 29)*

honest human conviction, the same kind of conviction that produced a Ben Shahn, a Langston Hughes. And Daniel Nagrin is a virtuoso dancer with a warm turn of heart. The creator-interpreter combination should be the perfect basis for their new company. Eventually it surely will be.

Miss Tamiris is also a meticulous choreographic craftsman. Nothing could have proved this more than her opening work, called *Memoir*. This is the third time we have seen it, for it came to its New York premiere via Perry-Mansfield and Connecticut College. And to note the wisdom with which Miss Tamiris has cleared away the underbrush and drawn forth the emotionally significant moments was an experience in itself.

Autobiographical in source, *Memoir* used a young girl (responsively danced by Eleanor Schick) as spectator-participant in the splintery action of a slum street — the remote security of a Jewish family Sabbath — and back to the turbulence of the street. A psychological overtone was suggested by using the same figure (Daniel Nagrin) as the street boy, object of the girl's admiration, and as the father guiding the Sabbath ceremony.

In some ways a sequel to *Memoir* was Miss Tamiris's *Women's Song*. As through eternity, the women progressed across the stage in tight-held joy and sadness, ecstasy and resignation. If the choreographer applies the same *ex post facto* shaping to *Women's Song* as to *Memoir*, it should emerge as an utterance of soaring classic dignity.

Daniel Nagrin is a brilliant, intense, exuberant performer. On this occasion the exuberance was shadowed perhaps by the pressures of launching a new company. His face was tight, his eyes wildly intense. And so his dancing in his celebrated solo, *Indeterminate Figure*, lacked the flesh-and-blood intimacy that has made it more meaningful in the past.

His dance for four people, entitled *An Entertainment*, has been reworked since its debut at Connecticut College. But it remains pretentious in outlook. It is the laughter - with - a - furtive - philosophy, the heart-upon-the-sleeve-of-time, that works only when formed in the wake of experience.

It is rare for a new dance company to have the cohesiveness and company spirit of this one. With Miss Tamiris as choreographer and Mr. Nagrin as leading dancer, it should surely become the new modern dance group we've all been longing for. *D.H.*

Choreography IV presents Elna Laun, Jack Beaber, Sandra Devlin, Marvin Gordon
92nd Street "Y"
November 27, 1960

The most successful number of this program was *Passionella,* Jules Feiffer's story of Ella, the chimney-sweep, and her Friendly Neighborhood Godmother, wittily staged by Elna Laun. But one says "staged" rather than "choreographed," for the characters posed as they spoke their lines; they never really danced.

Miss Laun's dance works, on the other hand, seemed unmotivated and lacked organic structure. She is happier with a word script than with a musical score.

Neither Jack Beaber's *Sound of Words* nor his *Chess Game* lacked motivation. But both failed to carry out their intent and the results were banal.

Sandra Devlin's *Loneliness* also lacked kinetic interest. But her portrayals of a small girl watching a parade and of isolated guests at a party showed a sympathetic understanding and a neatness of construction that made them effective theatre. The solo parts were well danced by Ellen Martin, Connie Greco, and Jim Shock.

Also on the program was a repetition of Marvin Gordon's *Once Upon A Time.*

For the record, Gemze de Lappe appeared unhappily in *Bach Suite.* *S.J.C.*

An Afternoon of Dance
Ronald Field and Ellen Ray
92nd Street "Y"
November 20, 1960

Miss Ray contributed the smaller but more interesting part of the program. She was at her best in *I Love Paris,* which revealed a deftness of characterization and a pleasant handling of atmosphere. Patricia Dunn and Cathryn Damon, as the novice and the veteran tourist, respectively, gave engaging performances. Miss Ray herself, a long-limbed, technically adept dancer, has a charming stage personality.

Birds of a Feather showed a nice sense of humor, while *To Be Loved* had moments of effective drama. But Miss Ray's handling of balletic style in the latter was conventional and colorless. The modern idiom seems better suited to bringing out her individual quality.

Mr. Field presented a variety of modern jazz numbers. Although their moods varied, they were about equally undistinguished, all representing familiar types of rhythms and blues styles. His *Dorian Gray* might have been different. But Mr. Field's choreographic range was inadequate to communicate a drama that depends on telling characterization. *S.J.C.*

(Over)

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REVIEWS *(Cont'd)*
Alvin Ailey Dance Theatre
Clark Center of the West Side YWCA
November 27, 1960

Feeling for humanity is not much favored by some of today's choreographers. Yet here was a program dominated by such feeling. And it was nonetheless contemporary in spirit for all its warmth and compassion.

The beginning was inauspicious. Mr. Ailey's *Three for Now* was a well-danced jazz piece that seemed to be aiming for a style that never quite gelled. But in the course of what followed, this initial miscalculation was easy to forget.

Mr. Ailey's *Knoxville: Summer of 1915* is not yet the completely integrated beauty that it might become. Danced to Samuel Barber's beautiful score for soprano and orchestra, and taking its theme from the poetic images of James Agee, it is already hauntingly evocative. The boy (Kevin Carlisle) is first seen silhouetted in front of the stage, separated by a scrim from the people of his childhood, who sit quietly waiting for his thoughts to recall them to life. The scrim rises, and he moves among them until—with its fall — they return to their places, inanimate memories.

Mr. Ailey is far too wise to treat the text literally. He has, instead, captured an atmosphere with the softly swaying, fluid bodies of the women-in-memory and the strong but gentle attentions of their men, pitted against the tenseness of the onlooker, who yearns to join them.

Though Mr. Carlisle's performance was technically excellent, he has yet to see the full potentialities of his character. The mood was more completely grasped by the other dancers, most notably Miriam Pandor.

Two other choreographers contributed to the program. The late Lester Horton's *The Beloved* was given a magnificent performance by Carmen de Lavallade and James Truitte, who charged its sudden bursts of passion with power and conviction. How horrifying a thrusting arm appeared when it shot out from the man's rigid body, and the woman spiralled limply onto the floor. The pitch was marvelously sustained throughout the duet.

Miss de Lavallade was also the stellar attraction of John Butler's *Portrait of Billie* (premiered last summer at Jacob's Pillow). In her first moment on stage she gave us the essence of Billie Holliday. Not through movement. She simply stood. But, as the recorded voice sang for her, she stood tensely, her head high, her eyes staring almost defiantly at her audience.

It was not pride. Like a beautiful young doe, she was a sensitive creature who had been hurt and feared being hurt again. She was on the defensive.

When the man entered, her control wavered; she began to yield — then defied him also. The voice sang "You ain't gonna bother me no more." And she sank into her final bow, as applause swelled around her. It was a heart-rending portrait, achieved by the greatest economy of means. Mr. Butler matched Miss de Lavallade's performance with quiet intensity.

Then, to send everyone away happy, Mr. Ailey closed the program with a repetition of his *Revelations* to Negro spirituals beautifully sung by the Howard Roberts Chorale and danced with a verve that left the audience still clapping long after the curtain had fallen. *S.J.C.*

Paul Sanasardo, Donya Feuer and Co.
Hunter College Playhouse
December 3 and 4, 1960

On successive evenings the choreographers presented their two major works, *In View of God* and *Laughter After All.*

The first was given an extraordinarily beautiful performance, which—even when the dance situations were most obscure—suffused the stage with a compelling intensity of mood. Marilyn Wood, appearing for the first time as the Wife, danced with delicate sensitivity and lovely fluidity of movement. The children performed with remarkably poignant concentration.

In View of God has atmosphere unity. *Laughter After All* suffers from a lack of it. Mr. Sanasardo's depiction of "cruelty and madness" seems obvious and overdrawn alongside the ambiguous etchings of the other characters. Miss Feuer, Angela Walton and Milargo Llauger all gave performances that were initially provocative but dulled as the evening went on without offering them material of cumulative interest. *S.J.C.*

IN THE NEWS

OFF TO THE BALLET: Above, some of a busload of students from the Betty Merriweather School, Eureka, Calif., who traveled 200 miles south to San Francisco Nov. 6 to attend a Royal Ballet performance of "Swan Lake."

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NYC BALLET *(Cont'd from page 32)*

countered the "poor but good-hearted" young Sweep (Edward Villella) and the "Sportin' Life" big shot (Arthur Mitchell).

There were jewels and furs and corsages and cash and cavorting. And a high-flying stock market graph. And a crash. And true-love redeemed. And a crescent moon.

En route, several penetrating ideas were suggested by the choreographer. But he was unable to differentiate clearly between satire and sentiment.

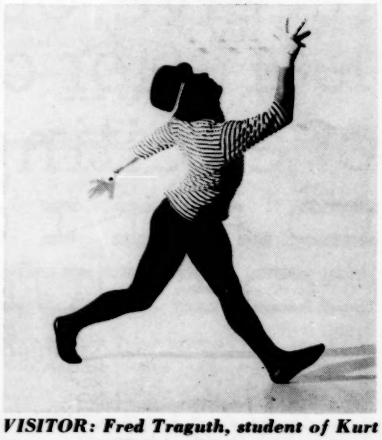
The same was true of Francisco Moncion. His *Les Biches* (Poulenc) began with a tepid satire on ballroom mores of the Twenties. Here again, fending off the voltage of competition, was the innocent. This time, a true innocent — fragile, unaspiring. She stood apart and was eventually left alone for a solo of reverie and pretended "I-don't-care."

It was a first solo for Sara Leland, a new member of the company. She is a most appealing young artist, with the look of intelligent awareness that one remembers from Tanaquil LeClercq . . . and with some of the deceptively loose-limbed strength.

Predictable ending: Nice young man, agreeably performed by Anthony Blum, got nice girl. But before this happened, there was a Rag Mazurka with cleanly designed horizontal patterns back and forth across the stage.

For his *Ebony Concerto* (Stravinsky), John Taras took an "arrière-vue" at his

IN THE NEWS



VISITOR: Fred Traguth, student of Kurt Jooss, is in NYC for 10 months of dance study on a German Academic Exchange scholarship, awarded to German student choreographers for the best work done to American music at the annual American Haus festival in Munich. Previous winners: Pina Bausch and Horst Mueller.

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own *Designs for Strings*, and with touches of Jerome Robbins' *Interplay*, devised an opening dance-in-silhouette. There was a pas de deux for Arthur Mitchell (whose approach to jazz movement is both suave and witty) and Patricia McBride. And there was a staccato finale with the dancers all joining hands to form a grapevine and then fall in a heap.

The second half of the New York City Ballet season promises another jazz work by Balanchine. (Where, oh where, is Jerome Robbins?) Let us hope it surpasses this quartet.

As for the quality of the dancing thus far, the corps has seemed under-rehearsed; the male contingent has been heartingly strengthened; and the company has developed at least one ballerina in the resplendent sense of the word. It is Violette Verdy.

The other dancers and the remainder of the repertoire must await our accolades and brickbats until next month's final summary . . . that is, if we can restrain ourself from further freshets of eloquence about *Liebeslieder Walzer*. *END*

IN THE NEWS

Mary Alice McAlpin

***DUO CONCERT:** Paul Sanasardo and Donya Feuer and Co. presented their full-length works "In View of God" (above) and "Laughter After All" Dec. 3, 4 at Hunter Playhouse (rev. p. 61).*

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Nicholas Maury

***BUSY:** Ilona Murai, as Marilyn the Magician, is featured performer in the 1961 Feuer-Martin Motorama, choreo. by Bob Hamilton, seen in N. Y. in Nov., this month in California.*

IN THE NEWS

Elliott Richelson

***NEW:** Pioneering dance teacher organization sponsorship of appearances by touring dance cos. is the Dance Teachers' Club of Boston. Above, DTCB Pres. Russell Curry (right) signs the contract that brings American Ballet Theatre to Boston Jan. 19. With him are impresario Samuel Dame and Kay McDermott, Ballet Evening Chmn.*

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***TURKISH FIRST:** England's Dame Ninette de Valois rehearses the Turkish State Opera Ballet in a 3-act "Coppelia," the first full-length ballet presented by a Turkish co., to be premiered this month. Ailne Phillips of the Royal Ballet is currently resident teacher.*

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GOLOVKINA *(Cont'd from page 39)*

S.G.: No, *Le Combat* is so great because it tells a story within the classical framework, but *Rodeo* has not found the means to do that, and is therefore too literal. There is nothing modern about it. Besides, what is modern dance? All dance should be and is encompassed by the ballet.

Only this morning I had the pleasure of watching Martha Graham give a class. Afterwards I demonstrated to Miss Graham that we teach several exercises at the Bolshoi School that are practically identical with those she had just given her class.

In Moscow there is a male dancer named Galeysovsky. He does choreography in a style so "modern" that even your Ambassador, Llewellyn Thompson, has agreed that if it were not known that this is Galeysovsky's work, surely everyone would think it was Martha Graham's choreography. Galeysovsky's most recent dance was called *Sun Ray*. In it a girl (it is true she was wearing toe shoes — that only proves my point that all is encompassed by the ballet) lay on the floor when the curtain rose. She reaches low in all directions to catch the rays of the sun. Gradually she stretches upward in her attempt to capture the light, and again she descends to the floor, still reaching.

L.J.: Permit me to explain that the difference between ballet and modern dance today lies largely in quality of movement. Modern dance came into existence originally because the artificiality of balletic conventions excluded many areas of movement expression . . .

S.G. (interrupting): Of course. Isadora Duncan, as you know, was with us a long time, and we have not forgotten her teaching. In Moscow alone there are thirty Palaces of Culture, recreation centers at every one of which some kind of dance is taught. In most of them it is a form of plastique based on Duncan dancing.

L.J.: But American dance has changed a great deal since Duncan, although her principles have not been forgotten here either. In Russia they have apparently been retained in their original form, and in that way added to the ballet — we've noticed that the freedom of the arms of your ballerinas sometimes reminds us of Duncan dancing. In the many years in which the dance of the USSR and the United States were held so far apart, and we knew nothing of each other, we've had many explorations, extending and developing Duncan's ideas by exploring space,

(Over)

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tensions, dynamics, isolated movement and other areas not always "pretty," but very vital because they expressed curiosity and experimentation. We perhaps see with somewhat different eyes as a result.

S.G.: There is more, in this atomic age, than just our personal desires. Form without content can have no value.

L.J.: On the contrary, the original intent of modern dancers was to give it more content than they thought possible through the ballet. You must admit that it is possible for ballet technique to be the epitome of form consciousness. Is it that you believe that dance must always tell a story?

S.G.: Yes, it must speak of human experience. Dance must be expressive movement. Dance must create beauty. And, in my opinion, the classical precepts of the ballet can encompass everything beautiful in the dance.

Last night I saw *Bye Bye Birdie.* I thought Chita Rivera was wonderful in it. I had seen nothing like it before. But I don't think that Miss Rivera could, even with some training, dance in *Les Sylphides,* whereas a ballet dancer, given some training in Miss Rivera's work, could do it. At the Bolshoi School the curriculum includes not only classic ballet in its various forms, but pantomime, folk or Moiseyev type dance, acrobatics, plastique and character. All of it is part of ballet, and all of it helps to create an experience in which the audience feels something. That is how we know when we create beauty.

L.J.: But are there not many kinds of dance beauty which make people feel something, in and out of the ballet? I have known some people to be enchanted, others to be bored, at the very same performance. For many the experiments of a so-called modern dancer like Merce Cunningham or Paul Taylor give much greater pleasure than the more academic beauties of the classical "Swan Lake." And although Balanchine is certainly in the classic tradition, the kind of beauty he creates rarely tells a story.

We believe there is room for many kinds of dance, although more and more we are accepting the fact that ballet is very helpful as a base. But we think there should be room for experimentation, although we certainly admire the security and tradition which the Bolshoi dancers exuded on their visit here.

S.G.: Yes, the little ones at our schools are well chosen — generally not more

than thirty out of about a thousand are taken from all over the country. And they must work very hard for nine years to become performers. Of course there are some we do not get into the early group who study only six years. They are generally around 10, but by the time we get them they have usually already had some good folk dance or local ballet school experience.

L.J.: And your teachers? How do you create them?

S.G.: The first requisite of becoming a teacher at the Bolshoi is that the applicant must want very much to be a teacher. Teaching is not a substitute for dancing, although almost all our teachers have been dancers too. A would-be teacher spends a year apprenticed to a specific, experienced instructor. She watches, attends pedagogy seminar, and is guided through our committee meetings, which take place every three months, concerning further direction and emphasis. At the end of the year she becomes apprenticed to still another experienced teacher. In all she spends three to four years as an apprentice, has occasional opportunities to assist, and at the end of that time, under the control of the older teachers, and of course using the manual of the school, she begins to teach. Previous to this she must again study music, make-up, the history of ballet, and a great deal of the other material which she had previously learned as a student.

In addition to having been a ballerina with the Bolshoi Ballet, I have of course had all of this experience, plus a number of years of teaching company class. In America everything is very different and I am very interested to see it. I hope to be back very soon for a longer visit. In the meantime, I am asking Mary Day to visit me in Moscow, and I will make my school her school.

But you know, you are right. It is true that the audience is composed of many individuals, and they are affected by many things. I admire, for instance, what you are wearing today, and what Miss Day is wearing. But I would not want those clothes for myself because I don't think they are right for me. In the same way, in an audience each one is different. Even as a woman, one is like the sea — sometimes green, sometimes blue, sometimes grey or black, sometimes sparkling, sometimes somber.

• • •

We talked gayly as we walked to a taxi, exchanged kisses and waved happily to each other. It had been a good visit.

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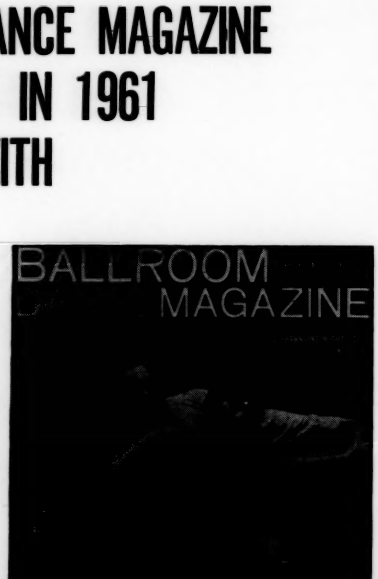

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MODERN JAZZ *(Continued from page 37)*

show, a stint with a dance group at the Palace Theatre, and a cross-country tour with the Elna Laun modern dance group. When that ended in the summer of 1951, he spent three months in summer stock at Rochester, N.Y., choreographing and performing in *Brigadoon* and *On The Town* with Nancy Walker. His wife, handling the chores that brought in the steady bread and butter, would hop on a bus every weekend to see him. Early in 1952, he staged and performed in a couple of convention shows for General Electric and J. C. Penney. His dancing credits began piling up, too, with TV appearances on the Dean Martin-Jerry Lewis, Ed Sullivan and Perry Como shows.

Then came a featured dance role in the swimming pool musical *Wish You Were Here*, which despite critics' arrows proved to be a two-year favorite.

At the close of this show, Gus decided he must take one of two routes: route one, stick to the Broadway beat; route two, exercise his growing desire to concentrate on being a professional choreographer and teacher.

The birth of his first child, a brief excursion in teaching, and an offer to stage a film festival for the Film Council of America put him on route two and directed him to Chicago in 1955. He originated and staged a Chicago TV series called "The Jazz Dance," and many other TV sequences, including a recent commercial for the Bell Telephone Hour. He has traveled the Midwest as guest instructor for the Chicago National Assn. of Dancing Masters, done numerous industrial films, been regular judge on Chicago's Harvest Moon Ballroom Festival, choreographed Northwestern University's famous WAA-MU show, and most recently produced two dance record albums, with choreographic notes. Last summer he handled the season's choreographic chores for Herb Rodgers' Music Theatre at Highland Park, Illinois.

Like other relentless perfectionists, he is never satisfied. He aims in his teaching for a "regal look in the torso and head, isolation of parts. The student must be taught to move his body parts separately — hands, head, shoulders, etc. I place great emphasis on isolating particular movements. Beginning students seldom have the capacity for this feeling. I begin each of my classes with body stretches on the floor, working with back and neck vertebrae stretches. This serves to warm up the body before any isolation move-

ments are attempted. Body warm-up progresses from a floor position to sitting to kneeling and finally to standing. At the barre there is a second warm-up using the pelvis and thigh to build body strength. It is at the barre that the relevé foot and bent knee come into action as a basic jazz dance technique. Once the student has sufficient strength to hold his balance he is taught to work without the barre. Isolation movements are then worked on from a standing position, beginning with the head, shoulders, arms, rib cage, pelvis, knee. At first the movements are taught in place and then combined with jazz walks forward and backward. Eventually there is an interplay of isolation movements. Such demanding body discipline teaches the student to 'think' jazz."

There are those who have questioned whether modern jazz is suitable for women, since it uses strong movement. Says Gus Giordano: "It is true that men look very masculine if they are well trained and do modern jazz work with the kind of expertise which has its inspiration in its innovator, Jack Cole. But one has only to look at such performers as Gwen Verdon, Cyd Charisse and Carol Haney to see that it can be very feminine, too."

"The important thing to keep in mind is the purity and the discipline of this technique. It must be worked at and absorbed. I find it important to study with its talented teacher exponents in New York at regular intervals, to read dance periodicals, scan television for ideas, keep abreast of movie musicals, Broadway shows, new music. I also find that for teaching purposes it is stimulating to use instrumental music that has been created especially for modern jazz dance — specifically from such Broadway shows as *West Side Story*, *Fiorello* and *Most Happy Fella* — or music that has been scored in the modern jazz idiom, like Bernstein's *Fancy Free* and Robert Prince's *N.Y. Export, op. Jazz.* Part of the excitement in advanced modern jazz is using music that has an off-beat feeling, and uneven rhythm. This inspires the choreographer, creates a thinking dancer.

"Modern jazz is a new dance form that cannot be overlooked and must be respected. It has been accepted by the general public. It is bringing teenagers into the dance world in increasing numbers. High schools and colleges are sensing this jazz dance fever, and need direction. It is an exciting, unique, American expression which is winning friends and disciples for us all over the world. *END*

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(Cont'd from page 6)

rina with the Stadtheater in Malmo, Sweden . . . **Joan Conrath**, pupil of **Jerre Berrington**, is Dorothy in the professional production of "The Wizard of Oz" at the Civic Theatre. ANN BARZEL

HOLLYWOOD AND LAS VEGAS

Hermes Pan, assisted by **Gino Malerba**, completed the Feb. NBC-TV Telephone Hour special taped at Disneyland. **Gene Nelson, Jacques d'Amboise** and the **Earl Twins** are featured with dancers **Ron Dexter, Carol Bryan, Becky Varne, Jack Mattis, Darlene Engle, Herman Boden, Bea Busch, James Elsegood, Fred Hansen, Winona Smith, Jack Tygett, Larri Thomas** . . . **Bonnie Hunt** stages an industrial show to be seen in L.A. and Vegas . . . Paramount's "The Pleasure of His Company," starring **Debbie Reynolds & Fred Astaire**, halted last March by SAG strike, has resumed production. **Josephine Earle** will stage several ballroom sequences.

Hugh Lambert in town to choreograph ABC's Bing Crosby spec. **Patricia Denise** is assisting, and **Frank Radcliff, Bert May & Roy Fitzell** will do dance-bits with **Carol Lawrence** . . . **Gretchen Hauser & Patti Thomas** in Paramount's Jerry Lewis film, "Ladies' Man," with choreography by **Bobby Van** . . . **Tom Hansen** in production meetings on NBC special, "Headliners." **Lee Irwin** will assist . . . Featured on recent Red Skelton spec were **Jimmy Brooks, Maurice Durrett, Paul Reese, Jerry Antes, Beth Carter, Peggy Gordon, Patti Barker. Jack Boyle** choreographed with **Gerry Glen** assisting.

Betty Grable, Buddy Bryan & Richard Allan open in Miami after New Year's . . . **Jimmy Huntley & Marc Alden** in Chicago with Anna Maria Alberghetti act . . . **Bill Foster** adding dancers to his Paramount Danny Kaye pic, "On the Double" . . . **Jack Baker** choreographing a Bob Hope spec, with **Maurice Kelly & Jolene Lentere** dancing-in for principals . . . **Ward Ellis**, choreographer of Tennessee Ernie Ford Show, to feature himself in a forthcoming show . . **Jack Regas** used **Garrett Lewis, Roy Fitzell, Bob Street, John Ferrari, Bob Turn, Buddy Bryan, Sonny Howe, Norman Edwards, May Ann Olson, Claire Gunderman, Gretchen Hauser, Marie Rowe, Sylvia Lewis, Larri Thomas** on NBC's "Arabian Nights." **Jan Hollar** assisted.

Jack Bunch, assisted by **Don Crawford**, stages the Buddy Bregman Spec with dancers **Bea Busch, Mary Menzies, Helen Silver, Jerry Antes, Carey Leverette** . . . **Sonny Howe** staging new show at Ben Blue's in Santa Monica . . . Columbia signed **Roland Dupree** to stage Mambo sequence for "Gidget Goes Hawaiian" . . . **Beth Berg Wonderland Dancers Dennis Roberts & Jan Sewall** featured in Pacific Ocean Park Holiday Show . . . **Tony Charmoli** choreographed and directed (sans credit) NBC's "Babes in Toyland" for Shirley Temple show.

LAS VEGAS

Joyce Roberts, one of the Strip's most popular ballerinas, is the proud mother of a baby girl . . . **Art Johnson, Flo Walters, Marilyn Mason** featured in **Donn Arden** no's at Desert Inn . . . At the Sands, the **Hal Loman Dancers** framed the **Sammy Davis** show. **Alex Plasschaert** was featured and **Ronne Stuart** choreographed the production no's featuring **Garr Nelson** . . . The remodeled Flamingo opens for the New Year with a show staged by **Barry Ashton** . . . Hollywood dancer-choreographer **Leona Irwin** set Dorothy Shay's act at the Thunderbird. **George Arnold & Phil Richards** featured in the ice revue which has been running for months . . . "La Plume de Ma Tante" opens in late Dec. at Riviera . . . At the Silver Slipper, Eddie Fox presents "Paris or Bust," starring **Hank Henry with Alan Clive, Kim Athas, Eddie Innes, Red Marshall, Danny Jacobs** and the **Slipperettes** . . . Choreographer **Billy Pitch** of the Tropicana's "Folies Bergere" received bravos with his production no's of the new imported show. ROY CLARK

SOUTHERN CALIFORNIA NOTES

Margot Fonteyn, in her capacity as Pres. of the **Royal Academy of Dancing**, was given a reception by **Audrey Share** at the Hollywood Knickerbocker. Guests included more than 300 students of Miss Share, **Daphne Geard, Yvonne Cusack & Wynne Taylor** who have passed RAD exams. Each was presented to Dame Margot, who spoke on the RAD emphasis on training for those who do not aim at dance as a career. Share and **Rozelle Frey** pupils appeared as supers in "The Sleeping Beauty" and "Ondine." Fonteyn's LA appearances showed her at the peak of her form. "La Fille Mal Gardee" proved an ideal season closer, the hour-long 1st act being as delightful a passage of joyous dance as the **Royal Ballet** has ever shown us.

Dance philosophy and approach to choreography have been the theme of **Natalia Clare, Eugene Loring & Michel Panaieff** on the separate occasions when each has acted as host to your correspondent's class in Ballet History. **American School** teachers **Mary O'Mara & Jack Tygett** taught modern and jazz, respectively, after which Loring answered questions which kept him an hour over the scheduled period. Panaieff used a model set and costume sketches to tell the story of his new ballet, "Malibu." Miss Clare in Jan. presents a ballet which combines classical with jazz. **Noel Parenti** told Ballet History class of the trials and joys of dancing in NYC musicals. He has been signed by **David Lichine** to work in his film in Mexico.

David Sutherland, back from **Ballet de Cuba** perfs. joined **LA City Ballet** dancers **Myron Reynolds & Alex Nigodoff** for perfs. with **El Paso Civic Ballet**, which starred **Irina Borowska & Alan Howard**. Nigodoff was engaged by **El Paso's Ballet Center** as teacher & choreographer . . . New on **Kate Drain Lawson's** 3rd Annual **ANTA Children's Festival** were the **Burch Holtzman Dancers** of Alhambra. Experience as Disney Mouseketeer choreographer has taught Miss Holtzman the art of getting a professional perf. from even her tiniest corps member. Ballet, national, modern and American ethnic works were equally impressive. **Dallas Johann** caught to perfection the loose-jointed exuberance of the pioneer in "A Party Over on Lonesome Creek."

Carol Scothorn's noon concert at **UCLA** notable for new control, precision and sensitivity, not only among her group but in Miss Scothorn's own dancing as well. **Jan Manion** was outstanding for lyric musicality. **Liz Ince**, back from **Juilliard** to take her master's in dance at UCLA, rejoined group in this perf . . . **Martin Vargas & Maria Rosa** made "Danzas Flamenco" pleasurable indeed in their 1st joint concert . . . **James Penrod** took over choreography for USC's "The King and I," when **Joan Tewkesbury** was called to NYC to do Mary Martin's stand-in wire flying for "Peter Pan." **Melanie Alexander**, an American School scholarship student, was a lovely Eliza.

Magana Hindu Dancers of San Francisco visited LA for one admirably disciplined perf. of ethnic dance . . . **Jay Johnson & Laila Lezli** joined for a concert of dances of Japan and India. Miss Johnson has just returned from study with **Mme. Mieko Saeke** of Hayama, Japan . . . **Jooss Ballet** musical director-composer ("The Green Table") **Frederick Cohen** staged Beethoven's "Fidelio" for UCLA while on leave from Juilliard. **Elsa Kahl**, his wife, a Jooss soloist, assisted . . . "Idiot's Delight," with **Jon Angelo** choreography, is the 1st Equity Library Theatre West prod. to be held over by popular demand. JOHN DOUGHERTY

NEWS FROM SAN FRANCISCO AREA

During **Ann Halprin's** Nov. 29-Dec. 1 engagement at **SF Contemporary Dancers Center**, "Birds of America, or Gardens Without Walls" was premiered. It is a cleverly planned counterpoint of several lines of action and is highly successful in terms of its purpose. It needs pruning, but the movement (mostly slow-motion) is beautiful and the tension is sustained. "Flowerburger," a zany riot, partly extemporized, is amusing but too slapstick. "Mr. and Mrs. Mouse," from earlier repertoire, was effective comedy. Music and words in all these were used as "extra dimension," without relation to movement—something of a distraction.

SF Ballet opened the Oakland Gala Series Dec. 2 with "Variations de Ballet," "Divertissement d'Auber," "Swan Lake" Act II, and "Con Amore" —all neatly performed and well received. Co's annual "Nutcracker" season in SF Opera House Dec. 26-29. Mgr. **Leon Kalimos** is back from Europe. Co's premier danseur **Roderick Drew** celebrates his majority on Inauguration Day.

California Ballet's "Beauty and the Beast" and "Boutique Fantasque," seen in Oakland, Berkeley, etc., are handsomely mounted and costumed. In point of pure balletic choreography, they seem elementary and repetitious, but they tell the stories vividly and with imagination. Their successful perfs., held in many schools, are aimed mainly at children.

Alan Howard's new **Pacific Ballet** (a small professional co.) performed in San Bruno and goes soon to Seattle. My scouts report "Coppelia" Act III is so mutilated as to be almost unrecognizable, but that **Marc Wilde's** "Sur la Plage" and "Variations for Fun" are effective . . . **Ballet Celeste's** 60 dancers gave "Nutcracker" perfs. Dec. 9 & 10, with free tickets going to orphanages, organizations for underprivileged and aged, and others requesting. Dancers are selected by public audition.

Contemporary Dancers of SF premiere "A Streetcar Named Desire" Jan. 26, 27 & 28, with "Opus Jazz" and the premiere of a comedy,

(Cont'd on page 73)

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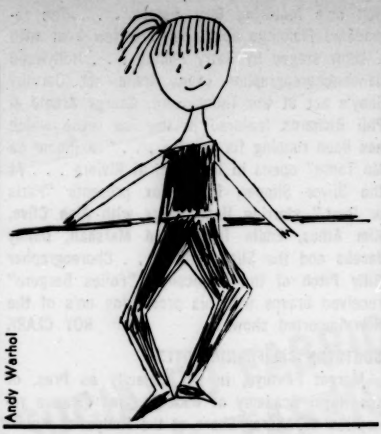

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"Lady Chatterley's Mother." Co. gives farewell perfs. in late Feb. before international tour. Their six-hour dance trilogy, "House of Thebes," deferred to Feb. 1962. CLIFFORD GESSLER

NEWS FROM DALLAS

Nikita Talin flying monthly to Killeen to teach ballet at the **Margaret Newcomb School.** On Dec. 11 **Harald Christensen** conducted auditions at Talin's studio for scholarship students to attend the **San Francisco Ballet School** . . . Dallas dancer **David Neuman** is dance dir. for the touring "Once Upon a Mattress," here for 3 Dec. dates . . . **Austin Civic Ballet Society, Barbara Carson,** artistic dir., performed the "Nutcracker Suite" Dec. 8 & 9 at the Municipal Aud. **Shelagh Davis** choreographed, with **George Zoritch** as guest artist.

Leticia Gray of Ft. Worth has established a new ballet school out of the original **Ft. Worth Ballet Arts School,** formed by **Mia Slavenska** . . . **Jurgen Pagels,** founder of the **Legat School of Ballet** in Irving, has opened one of the most modern and beautiful studios in this area. Students of Mr. Pagels performed at the Dallas Museum Nov. 27 in works by Pagels, **Rosemarie Goldammer & Sherry Shelton.** TONI BECK

LONDON DATELINES

Antonio and His Spanish Ballet opened a London season Nov. 30. Always an idol of London, he was greeted with a rapturous 1st night reception. The press was far less enthusiastic, giving him his coolest handling to date. Antonio's major offering was "Jugando al Toro." It was distinguished by elaborately fanciful costumes and imaginative decors by Bernard Dayde, but very little else. The trite story of an urchin aspiring, and indeed succeeding, to become a world-famous matador, was obscured by symbolic figures representing Vanity, Fame, Courage, etc. The dancing was rather dull, the ballet's only high spot coming with the bullfight itself. Here Antonio was at pains to reproduce the phases of an actual corrida, but the effect was spoiled by an unimpressive "bull," prancing around on two feet and generally out-Ferdinanding Ferdinand. In the final 3rd of his show Antonio really got going. In "Flamenco Suite" he showed that his remarkable technique and showmanship were as strong as ever.

Antonio & co. were also among the many stars at the Dec. 8 gala matinee organized by **Margot Fonteyn** as a benefit for the **Royal Academy of Dancing,** of which she is Pres. This glamorous assortment of tidbits is regularly the No. 1 social event in the British dance calendar, and was this year attended by the **Queen Mother,** Princess Margaret and her husband.

The program opened, appropriately, with RAD students in a miniature ballet, "Brittany Beach," by **Meriel Evans,** and continued with a sizable roll call of the available dance talent in the Western world. Fonteyn & **Michael Somes** danced an excerpt from "Firebird"; **Lucette Aldous** and the **Ballet Rambert,** strengthened by its old alumnus, **John Gilpin,** were seen in passages from "Czernyana"; **Nina Vyroubova & Andre Prokovsky** gave the 1st British perf. of a new **Lifar** pas de deux, "Hommage a Garnier"; the **Ballet de Rio de Janeiro** were in a new ballet by **Nina Verchinina,** "Zuimaaluti"; **George Skibine, Marjorie Tallchief & Vladimir Skouratoff** appeared in Skibine's "Idylle"; Gilpin danced his variation from **Dolin's** "Variations for Four"; **Alicia Markova** showed the "Dance of the Blessed Spirit" from Gluck's "Orpheus," which **Zachary Solov** had choreographed for her; **Maria Tallchief & Erik Bruhn** gave the "Black Swan" pas de deux; and Antonio & co. ended the program with some Flamenco numbers.

The whole program was brilliant. While it was a pleasure to welcome all the overseas guests who, like the British dancers, were giving their services free, it was a particular pleasure to see Maria Tallchief & Bruhn, so soon after their USSR triumph. Tallchief had not danced in London for 8 years, which in the opinion of the London ballet public is 8 years too long. They gave her a triumphant welcome.

The **Royal Ballet** (touring section) was due to open its winter season at Covent Garden Dec. 14 with a revival of "Cinderella." In the early spring they will be joined by the main co., now in the USA. This junior section has been touring the British provinces. Quite a few of the younger dancers have assumed major assignments, and in addition to the perfs. of Aurora by **Lynn Seymour & Doreen Wells,** mentioned last month, Aurora has now been taken by **Elizabeth Anderton,** while Wells & **Christopher Gable** have been seen as Odette/Odile and Siegfried in "Swan Lake." As Aurora, Anderton seemed full of promise. Wells proved an adequate Odette/Odile, although the role does not suit her so well as did Aurora. 20-year-old Gable surprised by leaping into the ranks of premiers danseurs with astonishing assurance, and established himself as the most promising male dancer to emerge in Britain since **Donald McLeary.**

London's Festival Ballet signed **Maximova** and **Vassiliev** for their Christmas "Nutcracker" season at Festival Hall. 1st appearance of this young Soviet pair is Jan. 2. Impresario Victor Hochhauser announced that Leningrad's **Kirov Ballet** would open at Covent Garden June 19, with Bolshoi star **Maya Plisetskaya** as guest.

CLIVE BARNES

NEWS FROM FRANCE

To present its Dec. 21 "Swan Lake" prod., staged by the Russian ballet master **Bourmeister,** the Paris Opera suspended all its ballet evenings so that the time could be devoted to rehearsals. Leads to be played by several incumbents. **Yvette Chauvire, Josette Amiel, Claude Bessy, Claire Motte & Marjorie Tallchief** were scheduled for Odette-Odile. **Flemming Flindt** (making his official debut as guest with the co.), **Peter Van Dijk, Attilio Labis, Jean-Paul Andreani & George Skibine** were scheduled for the role of Siegfried.

The marked success of the **Int'l Ballet of the Marquis de Cuevas** was sufficient to prolong its Paris season until the end of Jan. **Rosella Hightower** was considered remarkable in Aurora . . . During Nov. **Luisillo** presented his **Theatre of Spanish Dance** at the Etoile Theatre. His small co. displayed remarkable discipline. Noteworthy among the performers were **Maria Vivo & Josefa**

Ibarz. The Theatre was scheduled to receive next the Nat'l Czechoslovakian Ballet, prize-winner at Berlin, Bucharest & Moscow festivals. Co. consists of 50 folk dancers & singers.

An original touch was achieved by dancer-choreographer **George Reich** who staged "The Clown's Dream" on the track of the performing Cirque Medrano. His dancers, performing with their customary vitality and taste, were seen in four entrances, "Charivari," "The Ballet of the Birds," "Guignol" and "Evocation to Mack Sennett."

Claire Sombert & Youly Algaroff were the principal performers in **Serge Lifar's** choreographic version of Tchaikovsky's "Queen of Spades" at the Monte Carlo Opera. . . . **Rosella Hightower** & Paris Opera etoile **Madeleine Lafon** head the cast for a Paris TV prod. of Orff's "Carmina Burana," choreographed by **Juan Corelli.**

MARIE-FRANCOISE CHRISTOUT

NEWS FROM AUSTRALIA

Dance circles in Paramatta planning parties and receptions for visit of home-town girl **Marilyn Burr.** She was scheduled to dance at the Town Hall Nov. 7. Her mother has a ballet school in the district. Miss Burr's success with **London's Festival Ballet** offers great encouragement to Australian students who hope for a chance to perform in Europe. BETH DEAN

(NOTE: Filmed segment of Miss Dean's ballet, "Corroboree," scheduled for showing on the Oct. 23 Dinah Shore Show, has been postponed until later in season. — Ed.)

NEWS FROM GERMANY

Nov. 1960 saw the biggest ballet boom Germany has ever experienced. It started at Stuttgart where, in only 4 weeks **John Cranko** staged his "Prince of the Pagodas." The time was far too short and the result looked like a provincial imitation of the London production. Dancing was so-so, with the notable exception of **Helga Heinrich's** clean, crisp, flashing portrayal of Belle Epine . . . Frankfort followed suit with Wolfgang Fortner's "Movements for Piano and Orchestra" and a divertissement-digest from "The Sleeping Beauty," both with rather extravagant choreography by **Tatyana Gsovsky.** Stars were **Helga Sommerkamp & Georg Volk,** but most attention went to **Ivan Sertic** for his scintillating Blue Bird, and to the up-and-coming **Ludmila Naranda & Karin von Aroldingen** as Lilac Fairy and Carabosse, respectively.

Munich revived **Alan Carter's** "Miraculous Mandarin," in which the Mandarin is hardly existent, but with **Natasha Trofimova** a very dominating Prostitute. They also premiered **Oleg Briansky's** rather monotonous "Pieces Brillantes," and **Tudor's** well received, but somewhat too Bavarianized "Gala Performance" . . . Hanover, in its newest program, begins to show signs of choreographic staleness. Billed were Britten's "Frank Bridge Variations," "Peter and the Wolf," Schoenberg's Five Orchestra Pieces (Op. 16), and a so-called ballet comedy "The Straw Hat" (Ibert), all with rather labored choreography by **Yvonne Georgi.**

Cologne presented the 2nd **Aurel von Milloss** program. Stravinsky's Concerto for Piano and Wind Orchestra, had not very convincing Roaring Twenties choreography (brilliantly danced by **Helga Heid & Hugo Delavalle**). Also **Petrassi's** "Portrait of Don Quixote," which must be one of Milloss' best ballets, in which secure and sharply defined perfs. were given by **Winfried Krish, Carmen Panader & Lothar Heefgen.** 3rd ballet was to Schoenberg's Orchestra Variations (Op. 31), which for a Europe unaccustomed to **Balanchine's** "Agon" and "Episodes" opens up fascinating new choreographic vistas; dominating performer throughout was **Tilly Soeffing,** a fascinating dancer of springy tension and marvelous form consciousness. Closer, the Claudel-Milhaud concoction of "L'Homme et Son Desir" (created by the **Ballets Suedois**) came as a disappointing anticlimax. Of all the co's mentioned, the Cologne group clearly shows the most progress.

HORST KOEGLER

NEWS FROM DENMARK

Before going on a well-deserved vacation following their American tour, the **Royal Danish Ballet** got a tremendous welcome home when, on Oct. 25, they appeared before a ballet-starved public in a single perf. of "Fanfare." They were due back at the Royal Theatre in Dec. . . . In the absence of the beloved co., Copenhagen balletomanes have been looking forward feverishly to the 1st visit to Denmark of the **Bolshoi Ballet.** Despite soaring and very undemocratic prices, tickets sold like hot cakes, and the co. was greeted by capacity houses at the Falkoncentret for the 1-week season which began Nov. 20. Opening bill was "Giselle," with **Ulanova's** lovely pupil, **Ekaterina Maximova,** in the title role. Repertoire included "Chopiniana," and excerpts from "Swan Lake," "The Nutcracker," "Flame of Paris," "The Stone Flower," "Don Quixote" and "Sleeping Beauty."

Beside his Dec.-Jan. perfs. with the Royal Danish Ballet, **Erik Bruhn** will be seen on Danish TV in **Marianne von Rosen's** latest work, "Helios," to the Carl Nielsen music. The work will later be included in the repertoire of the **Scandinavian Ballet,** which starts its season in Feb. Bruhn, after his successful appearances in Russia with **American Ballet Theatre,** was approached by the Bolshoi Ballet to appear for at least part of the 61-62 season.

The **Danish Ballet & Music Festival** starts May 15. Ballet repertoire will include new works by **Roland Petit, Birger Barthelin & Lizzie Rode.** Much attention is focused on Petit, who is reported to have taken a special interest in one of Karen Blixen's "Seven Gothic Tales." It is sincerely hoped that the outcome of this combination will be a happy one. The disappointing announcement that **Jerome Robbins** will not be available for the RDB this season, means that the two announced new ballets by him will have to be postponed. SVEN SORGENFREY

NOTES FROM ROME, LISBON, LIEGE

ROME: Teacher-choreographer **Grant Mouradoff** collaborating with **Walter Zappolini & Franca Bartolomei,** leading dancers of the Rome Opera, in forming a **Balleto di Roma . . . Rosanne Sofia-Moretti** had **Oleg Briansky** as guest dancer for the short season of her co. at the Ninfeo.

LISBON: **The Ballet do Rio de Janeiro** is announced for a season here . . . **The Jeunesse** Musical organization is sponsoring a tour of Portugal and Spain of modern dancer **Anna Sendrez** and her husband, pianist Michel Sendrez, who have been touring the Americas. They were well received in a perf. at the Tivoli Theatre here . . . The Tivoli was the scene of a season by **Luisillo and His Spanish Dance Theatre.** This co. of 34 dancers won tremendous response from the public.

LIEGE: **The American Festival Ballet** gave a very successful perf. at the Liege opera house, then went on to tour Belgium, Switzerland and Germany. Beginning in mid-Dec., they take a much-needed 2-month rest. In the past 2 years they have appeared in 400 cities in 15 countries. Their recent 18 perfs. in Israel were attended by 46,000 people. Principals this season have been **Christine Hennessey, Irene von Klenau, Hans von Kusserow, Earle Sieveling & Loyd Tygett.** Artistic dir. is the very energetic **Roman Raiss.** He told your correspondent that his projected organization of a **Ballet Nacional de Espana** has been postponed to the 1961-62 season.

LUIGI GARIO

REPORT FROM MEXICO

Jose Limon & Co. gave 3 exciting perfs. here. We had not seen any Limon work in years — hence the enormous growth shown by "There is a Time," "Missa Brevis" and "The Traitor" heightened these dances for us. "There is a Time," with its beautiful Dello Joio score, is of tremendous scope and truth . . . "Missa Brevis" is profound and luminously human without ever resorting to histrionics . . . "The Traitor" is an exciting, yet spiritual version of the old theme of treason. **Betty Jones** and **Ruth Currier,** in everything they did, gave a completely artistic experience. **Lucy Venable** has emerged as a fine, lovely dancer. **Lola Huth** was radiant in "Passacaglia. **Lucas Hoving** has never danced better. Limon himself danced with his accustomed dignity and showed further that he is now a fine choreographer. The orchestra, conducted by Simon Sadoff, and the lighting of Tom Skeiton drew wonders from the erratic Bellas Artes set-up. A too short, but very memorable visit.

JOHN FEALY

NEWS FROM LATIN AMERICA

ARGENTINA: **Antonio Truyol's** "Opus 34" was premiered at the Colon, with critical reaction divided. "Pillar of Fire" and "Juan de Zarissa" were revived at this theatre, whose co. also danced "Variaciones Concertantes," "Interplay" and "Swan Lake" . . . **Michel Borovsky** has returned to La Plata's Teatro Argentino as choreographer and ballet master. His 1st program was modest in inspiration and doubtful in taste.

FERNANDO EMERY

CHILE: **John Taras'** "Design for Strings," which he himself staged for the **Chilean Nat'l Ballet** last June, was given its 1st perf. Nov. 17 and was well received by the audience. Dancing was satisfactory when one considers that this was the co's 1st work in this vein . . . A Soviet folk ensemble, with 21 dancers from 7 republics, gave over 30 perfs. and became one of the hits of the 1960 season. HANS EHRMANN-EWART

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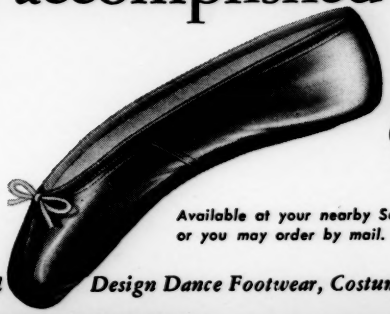

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